CAMENARUM FLOSCULI

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CAMENARUM FLOSCULOS

IN USUM FETTESIANORUM

DECERPTOS

NOTIS QUIBUSDAM ILLUSTRAVERUNT

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APUD GUL. BLACKWOOD ET FILIOS

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The Flosculi are intended to be committed to memory, partly as a help towards Latin Composition, partly in the hope that they may be a permanent literary treasure for those who master them.

INDEX.

I.

ARION.

Quod mare non novit, quae nescit Ariona tellus?
carmine currentes ille tenebat aquas:
saepe sequens agnam lupus est a voce retentus:
saepe avidum fugiens restitit agna lupum:
saepe canes leporesque umbra cubuere sub una,
et stetit in saxo proxima cerva leae:
et sine lite loquax cum Palladis alite cornix
sedit, et accipitri iuncta columba fuit.
Cynthia saepe tuis fertur, vocalis Arion,
tamquam fraternis obstipuisse modis.
Nomen Arionium Siculas impleverat urbes,
captaque erat lyricis Ausonis ora sonis:
inde domum repetens puppim conscendit Arion,
atque ita quaesitas arte ferebat opes.
Forsitan, infelix, ventos undasque timebas:
at tibi nave tua tutius aequor erat:
namque gubernator destricto constitit ense,
ceteraque armata conscia turba manu.

Quid tibi cum gladio? dubiam rege, navita, pinum;
non haec sunt digitis arma tenenda tuis.
Ille metu vacuus 'mortem non deprecor' inquit,
'sed liceat sumpta pauca referre lyra.'
Dant veniam ridentque moram: capit ille coronam,
quae possit crines, Phoebe, decere tuos:
induerat Tyrio bis tinctam murice pallam:
reddidit icta suos pollice chorda sonos,
flebilibus numeris veluti canentia dura
traiectus pinna tempora cantat olor.
Protinus in medias ornatus desilit undas:
spargitur impulsa caerula puppis aqua:
inde—fide maius—tergo delphina recurvo
se memorant oneri supposuisse novo:
ille sedens citharamque tenet, pretiumque vehendi
cantat, et aequoreas carmine mulcet aquas.
Di pia facta vident: astris delphina recepit
Iuppiter et stellas iussit habere novem.

II.

PROSERPINA.

Terra tribus scopulis vastum procurrit in aequor
  trinacris, a positu nomen adepta loci:
grata domus Cereri: multas ea possidet urbes,
  in quibus est culto fertilis Henna solo.
Frigida caelestum matres Arethusa vocarat:
  venerat ad sacras et dea flava dapes:
filia, consuetis ut erat comitata puellis,
  errabat nudo per sua prata pede.
Valle sub umbrosa locus est aspergine multa
  uvidus ex alto desilientis aquae:
tot fuerant illic, quot habet natura, colores,
  pictaque dissimili flore nitebat humus:
quam simul aspexit, 'comites, accedite!' dixit
  'et mecum plenos flore referte sinus!'
Praeda puellares animos prolectat inanis,
  et non sentitur sedulitate labor:
haec implet lento calathos e vimine nexos,
  haec gremium, laxos degravat illa sinus:

illa legit calthas: huic sunt violaria curae:
  illa papavereas subsecat ungue comas:
has, hyacinthe, tenes: illas, amarante, moraris:
  pars thyma, pars casiam, pars meliloton amant.
Plurima lecta rosa est: sunt et sine nomine flores:
  ipsa crocos tenues liliaque alba legit:
carpendi studio paulatim longius itur,
  et dominam casu nulla secuta comes.
Hanc videt et visam patruus velociter aufert,
  regnaque caeruleis in sua portat equis.
Illa quidem clamabat 'Io, carissima mater,
  auferor!' ipsa suos absciderat que sinus:
panditur interea Diti via: namque diurnum
  lumen inadsueti vix patiuntur equi.
At chorus aequalis, cumulatae flore ministrae,
  'Persephone,' clamant 'ad tua dona veni.'
Ut clamata silet, montes ululatibus implent,
  et feriunt maestae pectora nuda manus:
attonita est plangore Ceres,—modo venerat Hennam—
  nec mora, 'me miseram! filia,' dixit 'ubi es?'
mentis inops rapitur, quales audire solemus
  Threïcias fusis Maenadas ire comis:
ut vitulo mugit sua mater ab ubere rapto,
  et quaerit foetus per nemus omne suos:
sic dea: nec retinet gemitus, et concita cursu
  fertur et e campis incipit, Henna, tuis:
inde puellaris nacta est vestigia plantae,
  et pressam noto pondere vidit humum.

Forsitan illa dies erroris summa fuisset,
si non turbassent signa reperta sues:
iamque Leontinos Amenanaque flumina cursu
praeterit et ripas, herbifer Aci, tuas:
praeterit et Cyanen et fontes lenis Anapi
et te, verticibus non adeunde Gela:
liquerat Ortygien Megareaque Pantagienque,
quaque Symaetheas accipit aequor aquas,
antraque Cyclopum positis exusta caminis,
quique locus curvae nomina falcis habet:
iamque Peloriaden Lilybaeaque, iamque Pachynon
lustrarat, terrae cornua trina suae:
quacumque ingreditur, miseris loca cuncta querellis
implet, ut amissum cum gemit ales Ityn:
perque vices modo 'Persephone,' modo 'Filia!' clamat,
clamat, et alternis nomen utrumque ciet:
sed neque Persephone Cererem, nec filia matrem
audit, et alternis nomen utrumque perit.

III.

LUCRETIA.

Ultima Tarquinius Romanae gentis habebat
  regna, vir iniustus, fortis ad arma tamen:
ceperat hic alias, alias everterat urbes,
  et Gabios turpi fecerat arte suos:
namque trium minimus, proles manifesta Superbi,
  in medios hostes nocte silente venit.
Nudarant gladios: 'occidite' dixit 'inermem!
  hoc cupiant fratres Tarquiniusque pater,
qui mea crudeli laceravit verbere terga.'
  Dicere ut hoc posset, verbera passus erat.
Luna fuit. Spectant iuvenem, gladiosque recondunt,
  tergaque, deducta veste, notata vident:
flent quoque, et ut secum tueatur bella, precantur:
  callidus ignaris adnuit ille viris:
iamque potens, misso genitorem appellat amico,
  perdendi Gabios quod sibi monstret iter.
Hortus odoratis suberat cultissimus herbis,
  sectus humum rivo lene sonantis aquae:

illic Tarquinius mandata latentia nati
  accipit, et virga lilia summa metit:
nuntius ut rediit, decussaque lilia dixit,
  filius 'agnosco iussa parentis' ait:
nec mora, principibus caesis ex urbe Gabina,
  traduntur ducibus moenia nuda suis.
Ecce, nefas visu, mediis altaribus anguis
  exit, et extinctis ignibus exta rapit:
consulitur Phoebus. Sors est ita reddita, 'matri
  qui dederit princeps oscula, victor erit.'
Oscula quisque suae matri properata tulerunt,
  non intellecto credula turba deo.
Brutus erat stulti sapiens imitator, ut esset
  tutus ab insidiis, dire Superbe, tuis:
ille iacens pronus matri dedit oscula Terrae,
  creditus offenso procubuisse pede.
Cingitur interea Romanis Ardea signis,
  et patitur lentas obsidione moras:
dum vacat, et metuunt hostes committere pugnam,
  luditur in castris, otia miles agit.
Tarquinius iuvenis socios dapibusque meroque
  accipit: ex illis rege creatus ait:
'Dum nos difficilis pigro tenet Ardea bello,
  nec sinit ad patrios arma referre deos,
ecquid in officio torus est socialis? et ecquid
  coniugibus nostris mutua cura sumus?'
Quisque suam laudat. Studiis certamina crescunt,
  et fervent multo linguaque corque mero.

Surgit cui dederat clarum Collatia nomen:
  'non opus est verbis; credite rebus!' ait.
'nox superest: tollamur equis, Urbemque petamus!'
  dicta placent: frenis impediuntur equi.
Pertulerant dominos: regalia protinus illi
  tecta petunt: custos in fore nullus erat.
Ecce nurum regis fusis per colla coronis
  inveniunt posito pervigilare mero.
Inde cito passu petitur Lucretia: nebat,
  ante torum calathi lanaque mollis erat:
lumen ad exiguum famulae data pensa trahebant:
  inter quas tenui sic ait ipsa sono:
'mittenda est domino—nunc, nunc properate, puellae!—
  quamprimum nostra facta lacerna manu.
Quid tamen auditis? nam plura audire potestis:
  quantum de bello dicitur esse super?
Postmodo victa cades: melioribus, Ardea, restas,
  inproba, quae nostros cogis abesse viros!
Sint tantum reduces! sed enim temerarius ille
  est meus, et stricto quolibet ense ruit.
Mens abit et morior quotiens pugnantis imago
  me subit, et gelidum pectora frigus habet.'
Desinit in lacrimas intentaque fila remittit,
  in gremio voltum deposuitque suum:
hoc ipsum decuit: lacrimae decuere pudicae,
  et facies animo dignaque parque fuit.
'Pone metum, venio!' coniunx ait: illa revixit,
  deque viri collo dulce pependit onus.

IV.

REGIFUGIUM.

Iamque erat orta dies: passis sedet illa capillis,
ut solet ad nati mater itura rogum:
grandaevumque patrem fido cum coniuge castris
evocat: et posita venit uterque mora:
utque vident habitum, quae luctus causa, requirunt,
cui paret exsequias, quove sit icta malo?
Illa diu reticet, pudibundaque celat amictu
ora: fluunt lacrimae more perennis aquae.
Hinc pater, hinc coniunx lacrimas solantur, et orant
indicet, et caeco flentque paventque metu.
Ter conata loqui, ter destitit: ausaque quarto,
non oculos ideo sustulit illa suos.
'Hoc quoque Tarquinio debebimus? eloquar,' inquit,
'eloquar infelix dedecus ipsa meum?'
Quaeque potest, narrat: restabant ultima: flevit,
et matronales erubuere genae.
Dant veniam facto genitor coniunxque coactae.
'Quam' dixit 'veniam vos datis, ipsa nego.'

Nec mora, celato fixit sua pectora ferro,
  et cadit in patrios sanguinolenta pedes:
tunc quoque, iam moriens, ne non procumbat honeste,
  respicit: haec etiam cura cadentis erat.
Ecce super corpus communia damna gementes,
  obliti decoris, virque paterque iacent.
Brutus adest, tandemque animo sua nomina fallit,
  fixaque semianimi corpore tela rapit;
stillantemque tenens generoso sanguine cultrum
  edidit impavidos ore minante sonos:
'Per tibi ego hunc iuro fortem castumque cruorem,
  perque tuos Manes, qui mihi numen erunt,
Tarquinium profuga poenas cum stirpe daturum:
  iam satis est virtus dissimulata diu.'
Illa iacens ad verba oculos sine lumine movit,
  visaque concussa dicta probare coma.
Fertur in exsequias animi matrona virilis,
  et secum lacrimas invidiamque trahit.
Volnus inane patet. Brutus clamore Quirites
  concitat, et regis facta nefanda refert.
Tarquinius cum prole fugit. Capit annua consul
  iura: dies regnis illa suprema fuit.

V.

ARIADNE.

Gnosis in ignotis amens errabat harenis,
  qua brevis aequoreis Dia feritur aquis:
utque erat e somno tunica velata recincta,
  nuda pedem, croceas inreligata comas,
Thesea crudelem surdas clamabat ad undas,
  indigno teneras imbre rigante genas:
clamabat, flebatque simul: sed utrumque decebat:
  non facta est lacrimis turpior illa suis.
Iamque iterum tundens mollissima pectora palmis
  'Perfidus ille abiit· quid mihi fiet?' ait.
'Quid mihi fiet?' ait. Sonuerunt cymbala toto
  litore, et attonita tympana pulsa manu:
excidit illa metu, rupitque novissima verba:
  nullus in exanimi corpore sanguis erat.
Ecce Mimallonides sparsis in terga capillis:
  ecce leves Satyri, praevia turba dei:
ebrius, ecce, senex pando Silenus asello
  vix sedet, et pressas continet ante iubas:

dum sequitur Bacchas, Bacchae fugiuntque petuntque
quadrupedem ferula dum malus urget eques,
in caput aurito cecidit delapsus asello :
clamarunt Satyri 'surge age, surge, pater.'
Iam deus in curru, quem summum texerat uvis,
tigribus adiunctis aurea lora dabat :
et color et Theseus et vox abiere puellae :
terque fugam petiit, terque retenta metu est :
horruit, ut steriles agitat quas ventus aristas,
ut levis in madida canna palude tremit :
cui deus 'en, adsum tibi cura fidelior' inquit :
'pone metum : Bacchi, Gnosias, uxor eris :
munus habe caelum : caelo spectabere sidus :
saepe reget dubiam Cressa Corona ratem.'
Dixit, et e curru, ne tigres illa timeret,
desilit. Inposito cessit harena pedi :
implicitamque sinu—neque enim pugnare valebat—
abstulit. In facili est omnia posse deo.

VI.

BACCHUS MELLIS REPERTOR.

Liba deo fiunt, succis quia dulcibus idem
  gaudet, et a Baccho mella reperta ferunt.
Ibat harenoso Satyris comitatus ab Hebro,—
  non habet ingratos fabula nostra iocos—
iamque erat ad Rhodopen Pangaeaque florida ventum:
  aeriferae comitum concrepuere manus:
ecce novae coeunt volucres tinnitibus actae,
  quosque movent sonitus aera, sequuntur apes:
colligit errantes et in arbore claudit inani
  Liber, et inventi praemia mellis habet.
Ut Satyri levisque senex tetigere saporem,
  quaerebant flavos per nemus omne favos:
audit in exesa stridorem examinis ulmo,
  aspicit et ceras dissimulatque senex:
utque piger pandi tergo residebat aselli,
  applicat hunc ulmo corticibusque cavis:
constitit ipse super ramoso stipite nixus,
  atque avide trunco condita mella petit.

Millia crabronum coeunt et vertice nudo
spicula defigunt, oraque sima notant:
ille cadit praeceps, et calce feritur aselli,
inclamatque suos, auxiliumque rogat:
concurrunt Satyri, turgentiaque ora parentis
rident: percusso claudicat ille genu.

VII.

CEPHALUS ET PROCRIS.

Ne cito credideris: quantum cito credere laedat,
  exemplum vobis non leve Procris erit.
Est prope purpureos colles florentis Hymetti
  fons sacer et viridi caespite mollis humus:
silva nemus non alta facit: tegit arbutus herbam:
  ros maris et lauri nigraque myrtus olent:
nec densum foliis buxum fragilesque myricae
  nec tenues cytisi cultaque pinus abest:
lenibus impulsae zephyris auraque salubri
  tot generum frondes herbaque summa tremit:
grata quies Cephalo: famulis canibusque relictis
  lassus in hac iuvenis saepe resedit humo,
'quae'-que 'meos releves aestus,' cantare solebat
  'accipienda sinu, mobilis aura, veni.'
Coniugis ad timidas aliquis male sedulus aures
  auditos memori detulit ore sonos.
Procris ut accepit nomen, quasi pellicis, Aurae,
  excidit, et subito muta dolore fuit:

palluit, ut serae lectis de vite racemis
  pallescunt frondes, quas nova laesit hiemps,
quaeque suos curvant matura cydonia ramos,
  cornaque adhuc nostris non satis apta cibis.
Ut rediit animus, tenues a pectore vestes
  rumpit, et indignas sauciat ungue genas:
nec mora, per medias passis furibunda capillis
  evolat, ut thyrso concita Baccha, vias:
ut prope perventum, comites in valle relinquit,
  ipsa nemus tacito clam pede fortis init.
Quid tibi mentis erat, cum sic male sana lateres,
  Procri? quis attoniti pectoris ardor erat?
nunc venisse piget,—neque enim deprendere velles—
  nunc iuvat: incertus pectora versat amor:
credere quae iubeant, locus est et nomen et index,
  et quia amans semper quod timet, esse putat.
Iamque dies medius tenues contraxerat umbras,
  inque pari spatio vesper et ortus erant:
ecce, redit Cephalus silvis, Cyllenia proles,
  oraque fontana fervida pulsat aqua:
anxia Procri, lates: solitas iacet ille per herbas,
  et 'zephyri molles auraque' dixit 'ades!'
Ut patuit miserae iucundus nominis error,
  et mens et rediit verus in ora color:
surgit, et oppositas agitato corpore frondes
  movit, in amplexus uxor itura viri.
Ille feram movisse ratus, iuveniliter artus
  corripit; in dextra tela fuere manu.

Quid facis, infelix? non est fera, supprime tela!
  me miserum! iaculo fixa puella tuo est.
'ei mihi!' conclamat, 'fixisti pectus amicum:
  hic locus a Cephalo volnera semper habet:
ante diem morior, sed nulla pellice laesa:
  hoc faciet positae te mihi, terra, levem.
Nomine suspectas iam spiritus exit in auras:
  labor, io, cara lumina conde manu!'
Dixit, et incauto paulatim pectore lapsus
  excipitur miseri spiritus ore viri.

VIII.

EXSUL AGOR.

Cum subit illius tristissima noctis imago,
qua mihi supremum tempus in Urbe fuit;
cum repeto noctem, qua tot mihi cara reliqui,
labitur ex oculis nunc quoque gutta meis.
Iam prope lux aderat, qua me discedere Caesar
finibus extremae iusserat Ausoniae:
nec spatium fuerat, nec mens satis apta parandi:
torpuerant longa pectora nostra mora:
non mihi servorum, comitis non cura legendi,
non aptae profugo vestis opisve fuit:
non aliter stupui, quam qui Iovis ignibus ictus
vivit et est vitae nescius ipse suae:
ut tamen hanc animi nubem dolor ipse removit,
et tandem sensus convaluere mei,
alloquor extremum maestos abiturus amicos,
qui modo de multis unus et alter erant.
Uxor amans flentem flens acrius ipsa tenebat,
imbre per indignas usque cadente genas:

nata procul Libycis aberat diversa sub oris,
nec poterat fati certior esse mei.
Quocumque aspiceres, luctus gemitusque sonabant,
formaque non taciti funeris intus erat:
femina virque meo pueri quoque funere maerent:
inque domo lacrimas angulus omnis habet:
si licet exemplis in parvo grandibus uti,
haec facies Troiae, cum caperetur, erat.
Iamque quiescebant voces hominumque canumque,
lunaque nocturnos alta regebat equos:
hanc ego suspiciens et ab hac Capitolia cernens,
quae nostro frustra iuncta fuere lari,
'Numina vicinis habitantia sedibus,' inquam
iamque oculis numquam templa videnda meis:
Dique relinquendi, quos urbs tenet alta Quirini,
este salutati tempus in omne mihi!
et quamquam sero clipeum post vulnera sumo,
attamen hanc odiis exonerate fugam,
caelestique viro, quis me deceperit error,
dicite: pro culpa ne scelus esse putet:
ut quod vos scitis, poenae quoque sentiat auctor,
placato possum non miser esse deo.'
Hac prece adoravi superos ego: pluribus uxor,
singultu medios impediente sonos:
illa etiam ante lares passis prostrata capillis
contigit extinctos ore tremente focos,
multaque in adversos effudit verba penates
pro deplorato non valitura viro.

Iamque morae spatium nox praecipitata negabat,
versaque ab axe suo Parrhasis arctos erat:
quid facerem? blando patriae retinebar amore:
ultima sed iussae nox erat illa fugae.
A! quotiens aliquo dixi properante 'quid urges?
vel quo festines ire vel unde, vide!'
A! quotiens certam me sum mentitus habere
horam, propositae quae foret apta viae.
Ter limen tetigi, ter sum revocatus, et ipse
indulgens animo pes mihi tardus erat:
saepe vale dicto rursus sum multa locutus,
et quasi discedens oscula summa dedi:
saepe eadem mandata dedi meque ipse fefelli,
respiciens oculis pignora cara meis.
Denique 'quid propero? Scythia est, quo mittimur,' inquam,
'Roma relinquenda est: utraque iusta mora est:
uxor in aeternum vivo mihi viva negatur,
et domus et fidae dulcia membra domus,
quosque ego fraterno dilexi more sodales,
o mihi Thesea pectora iuncta fide!
dum licet, amplectar: numquam fortasse licebit
amplius: in lucro est quae datur hora mihi.'
Nec mora, sermonis verba imperfecta relinquo,
complectens animo proxima quaeque meo.
Dum loquor et flemus, caelo nitidissimus alto,
stella gravis nobis, Lucifer ortus erat:
dividor haud aliter, quam si mea membra relinquam,
et pars abrumpi corpore visa suo est:

sic doluit Mettus tunc, cum in contraria versos
ultores habuit proditionis equos.
Tum vero exoritur clamor gemitusque meorum,
et feriunt maestae pectora nuda manus:
tum vero coniunx, umeris abeuntis inhaerens,
miscuit haec lacrimis tristia dicta suis:
'Non potes avelli: simul, a! simul ibimus' inquit:
'te sequar et coniunx exulis exul ero:
et mihi facta via est: et me capit ultima tellus:
accedam profugae sarcina parva rati.
Te iubet a patria discedere Caesaris ira,
me pietas: pietas haec mihi Caesar erit.'
talia temptabat, sicut temptaverat ante,
vixque dedit victas utilitate manus.
Egredior,—sive illud erat sine funere ferri,—
squalidus immissis hirta per ora comis.
Illa dolore amens tenebris narratur obortis
semianimis media procubuisse domo:
utque resurrexit foedatis pulvere turpi
crinibus et gelida membra levavit humo,
se modo, desertos modo complorasse penates;
nomen et erepti saepe vocasse viri;
nec gemuisse minus, quam si nataeve meumve
vidisset structos corpus habere rogos,
et voluisse mori, moriendo ponere sensus,
respectuque tamen non posuisse mei.
Vivat! et absentem—quoniam sic Fata tulerunt—
vivat ut auxilio sublevet usque suo.

IX.

DIVINI GLORIA RURIS.

Casta placent superis: pura cum veste venite,
et manibus puris sumite fontis aquam:
cernite, fulgentes ut eat sacer agnus ad aras,
vinctaque post olea candida turba comas.
Di patrii, purgamus agros, purgamus agrestes:
vos mala de nostris pellite limitibus:
neu seges eludat messem fallacibus herbis,
neu timeat celeres tardior agna lupos:
tunc nitidus plenis confisus rusticus agris
ingeret ardenti grandia ligna foco;
turbaque vernarum, saturi bona signa coloni,
ludet, et e virgis exstruet ante casas.
Eventura precor: viden' ut felicibus extis
significet placidos nuntia fibra deos?
nunc mihi fumosos veteris proferte Falernos
consulis, et Chio solvite vincla cado:
vina diem celebrent; non festa luce madere
est rubor, errantes et male ferre pedes:

sed, 'Bene Messalam,' sua quisque ad pocula dicat;
nomen et absentis singula verba sonent.
Gentis Aquitanae celeber Messala triumphis,
et magna intonsis gloria victor avis,
huc ades adspiraque mihi, dum carmine nostro
redditur agricolis gratia caelitibus:
rura cano rurisque deos; his vita magistris
desuevit querna pellere glande famem:
illi compositis primum docuere tigillis
exiguam viridi fronde operire domum.
illi etiam tauros primum docuisse feruntur
servitium, et plaustro supposuisse rotam:
tunc victus abiere feri; tunc consita pomus;
tunc bibit irriguas fertilis hortus aquas:
aurea tunc pressos pedibus dedit uva liquores,
mixtaque securo est sobria lympha mero:
rura ferunt messes, calidi cum sideris aestu
deponit flavas annua terra comas:
rure levis verno flores apis ingerit alveo,
compleat ut dulci sedula melle favos:
agricola assiduo primum satiatus aratro
cantavit certo rustica verba pede;
et satur arenti primum est modulatus avena
carmen, ut ornatos diceret ante deos:
agricola et minio suffusus, Bacche, rubenti
primus inexperta duxit ab arte choros:
huic datus a pleno, memorabile munus, ovili
dux pecoris hircus: duxerat hircus oves:

rure puer verno primum de flore coronam
fecit, et antiquis imposuit Laribus;
rure etiam teneris curam exhibitura puellis
molle gerit tergo lucida vellus ovis;
hinc et femineus labor est; hinc pensa colusque,
fusus et apposito pollice versat opus.

X.

NIMBI PRAENUNTIA SIGNA.

Continuo ventis surgentibus aut freta ponti
incipiunt agitata tumescere et aridus altis
montibus audiri fragor, aut resonantia longe
litora misceri et nemorum increbrescere murmur.
Iam sibi tum curvis male temperat unda carinis,
cum medio celeres revolant ex aequore mergi
clamoremque ferunt ad litora, cumque marinae
in sicco ludunt fulicae, notasque paludes
deserit atque altam supra volat ardea nubem.
Saepe etiam stellas vento impendente videbis
praecipites caelo labi, noctisque per umbram
flammarum longos a tergo albescere tractus:
saepe levem paleam et frondes volitare caducas,
aut summa nantis in aqua colludere plumas.
At Boreae de parte trucis cum fulminat, et cum
Eurique Zephyrique tonat domus, omnia plenis
rura natant fossis, atque omnis navita ponto
umida vela legit. Nunquam imprudentibus imber

obfuit: aut illum surgentem vallibus imis
aëriae fugere grues, aut bucula caelum
suspiciens patulis captavit naribus auras,
aut arguta lacus circumvolitavit hirundo,
et veterem in limo ranae cecinere querellam.
Saepius et tectis penetralibus extulit ova
angustum formica terens iter, et bibit ingens
arcus, et e pastu decedens agmine magno
corvorum increpuit densis exercitus alis.
Iam varias pelagi volucres et quae Asia circum
dulcibus in stagnis rimantur prata Caystri,
certatim largos umeris infundere rores;
nunc caput obiectare fretis, nunc currere in undas,
et studio incassum videas gestire lavandi.
Tum cornix plena pluviam vocat improba voce
et sola in sicca secum spatiatur harena.
Ne nocturna quidem carpentes pensa puellae
nescivere hiemem, testa cum ardente viderent
scintillare oleum et putres concrescere fungos.

XI.

MAERET NATURA PEREMPTUM.

Solem quis dicere falsum
audeat? ille etiam caecos instare tumultus
saepe monet fraudemque et operta tumescere bella:
ille etiam extincto miseratus Caesare Romam,
cum caput obscura nitidum ferrugine texit,
impiaque aeternam timuerunt saecula noctem.
Tempore quamquam illo tellus quoque et aequora ponti
obscoenique canes importunaeque volucres
signa dabant. Quotiens Cyclopum effervere in agros
vidimus undantem ruptis fornacibus Aetnam,
flammarumque globos liquefactaque volvere saxa!
armorum sonitum toto Germania caelo
audiit, insolitis tremuerunt motibus Alpes.
Vox quoque per lucos volgo exaudita silentis
ingens, et simulacra modis pallentia miris
visa sub obscurum noctis, pecudesque locutae,
infandum! sistunt amnes terraeque dehiscunt,
et maestum illacrimat templis ebur aeraque sudant.

Proluit insano contorquens vertice silvas
fluviorum rex Eridanus camposque per omnes
cum stabulis armenta tulit: nec tempore eodem
tristibus aut extis fibrae apparere minaces,
aut puteis manare cruor cessavit, et altae
per noctem resonare lupis ululantibus urbes.
Non alias caelo ceciderunt plura sereno
fulgura, nec diri totiens arsere cometae.
Ergo inter sese paribus concurrere telis
Romanas acies iterum videre Philippi:
nec fuit indignum superis bis sanguine nostro
Emathiam et latos Haemi pinguescere campos.
Scilicet et tempus veniet cum finibus illis
agricola incurvo terram molitus aratro
exesa inveniet scabra rubigine pila,
aut gravibus rastris galeas pulsabit inanis,
grandiaque effosis mirabitur ossa sepulchris.
  Di patrii, indigetes, et Romule Vestaque mater,
quae Tuscum Tiberim et Romana Palatia servas,
hunc saltem everso iuvenem succurrere saeclo
ne prohibete: satis iam pridem sanguine nostro
Laomedonteae luimus periuria Troiae;
iampridem nobis caeli te regia, Caesar,
invidet, atque hominum queritur curare triumphos:
quippe ubi fas versum atque nefas; tot bella per orbem,
tam multae scelerum facies: non ullus aratro
dignus honos, squalent abductis arva colonis,
et curvae rigidum falces conflantur in ensem.

Hinc movet Euphrates, illinc Germania bellum :
vicinae ruptis inter se legibus urbes
arma ferunt : saevit toto Mars impius orbe :
ut cum carceribus sese effudere quadrigae,
addunt in spatia, et frustra retinacula tendens
fertur equis auriga, neque audit currus habenas.

XII.

SATURNIA TELLUS.

Sed neque Medorum silvae ditissima terra
nec pulcher Ganges atque auro turbidus Hermus
laudibus Italiae certent, non Bactra neque Indi
totaque turiferis Panchaïa pinguis harenis.
Haec loca non tauri spirantes naribus ignem
invertere satis immanis dentibus hydri,
nec galeis densisque virum seges horruit hastis :
sed gravidae fruges et Bacchi Massicus umor
implevere : tenent oleae armentaque laeta :
hinc bellator equus campo sese arduus infert :
hinc albi, Clitumne, greges et maxima taurus
victima saepe tuo perfusi flumine sacro,
Romanos ad templa Deum duxere triumphos.
Hic ver assiduum atque alienis mensibus aestas :
bis gravidae pecudes, bis pomis utilis arbos.
At rabidae tigres absunt et saeva leonum
semina, nec miseros fallunt aconita legentes,
nec rapit immensos orbes per humum, neque tanto

squameus in spiram tractu se colligit anguis.
Adde tot egregias urbes operumque laborem:
tot congesta manu praeruptis oppida saxis,
fluminaque antiquos subterlabentia muros.
An mare quod supra, memorem, quodque alluit infra?
anne lacus tantos? te, Lari maxime, teque
fluctibus et fremitu assurgens, Benace, marino?
An memorem portus Lucrinoque addita claustra,
atque indignatum magnis stridoribus aequor,
Iulia qua ponto longe sonat unda refuso
Tyrrhenusque fretis immittitur aestus Avernis?
Haec eadem argenti rivos aerisque metalla
ostendit venis atque auro plurima fluxit.
Haec genus acre virum, Marsos, pubemque Sabellam,
assuetumque malo Ligurem Volscosque verutos
extulit, haec Decios Marios magnosque Camillos,
Scipiadas duros bello, et te, maxime Caesar,
qui nunc extremis Asiae iam victor in oris
imbellem avertis Romanis arcibus Indum.
Salve, magna parens frugum, Saturnia tellus,
magna virum: tibi res antiquae laudis et artis
ingredior sanctos ausus recludere fontis,
Ascraeumque cano Romana per oppida carmen.

XIII.

AGRESTIS GLORIA VITAE.

O fortunatos nimium, sua si bona norint
agricolas! quibus ipsa, procul discordibus armis,
fundit humo facilem victum iustissima tellus.
Si non ingentem foribus domus alta superbis
mane salutantum totis vomit aedibus undam;
nec varios inhiant pulchra testudine postes,
illusasque auro vestes Ephyreïaque aera;
alba neque Assyrio fucatur lana veneno,
nec casia liquidi corrumpitur usus olivi;
at secura quies et nescia fallere vita,
dives opum variarum; at latis otia fundis,
speluncae vivique lacus; et frigida Tempe,
mugitusque boum mollesque sub arbore somni
non absunt. Illic saltus ac lustra ferarum,
et patiens operum exiguoque assueta iuventus,
sacra Deum, sanctique patres. Extrema per illos
Iustitia excedens terris vestigia fecit.
Me vero primum dulces ante omnia Musae,

quarum sacra fero ingenti perculsus amore,
accipiant: caelique vias et sidera monstrent,
defectus solis varios lunaeque labores:
unde tremor terris, qua vi maria alta tumescant
obicibus ruptis rursusque in se ipsa residant:
quid tantum oceano properent se tingere soles
hiberni, vel quae tardis mora noctibus obstet.
Sin, has ne possim naturae accedere partes,
frigidus obstiterit circum praecordia sanguis;
rura mihi et rigui placeant in vallibus amnes;
flumina amem silvasque inglorius. O! ubi campi
Spercheusque et virginibus bacchata Lacaenis
Taygeta! o qui me gelidis convallibus Haemi
sistat, et ingenti ramorum protegat umbra?
 Felix, qui potuit rerum cognoscere causas,
atque metus omnes et inexorabile fatum
subiecit pedibus strepitumque Acherontis avari!
fortunatus et ille deos qui novit agrestis,
Panaque Silvanumque senem Nymphasque sorores!
illum non populi fasces, non purpura regum
flexit et infidos agitans discordia fratres,
aut coniurato descendens Dacus ab Histro,
non res Romanae perituraque regna; neque ille
aut doluit miserans inopem aut invidit habenti.
Quos rami fructus, quos ipsa volentia rura
sponte tulere sua, carpsit, nec ferrea iura,
insanumque forum aut populi tabularia vidit.
 Sollicitant alii remis freta caeca, ruuntque

in ferrum, penetrant aulas et limina regum;
hic petit excidiis urbem miserosque penates,
ut gemma bibat et Sarrano dormiat ostro:
condit opes alius defossoque incubat auro:
hic stupet attonitus rostris: hunc plausus hiantem
per cuneos geminatus enim plebisque patrumque
corripuit: gaudent perfusi sanguine fratrum,
exilioque domos et dulcia limina mutant
atque alio patriam quaerunt sub sole iacentem.
Agricola incurvo terram dimovit aratro:
hinc anni labor, hinc patriam parvosque nepotes
sustinet, hinc armenta boum meritosque iuvencos.
Nec requies, quin aut pomis exuberet annus,
aut fetu pecorum aut Cerealis mergite culmi,
proventuque oneret sulcos atque horrea vincat.
Venit hiemps: teritur Sicyonia bacca trapetis,
glande sues laeti redeunt: dant arbuta silvae,
et varios ponit fetus autumnus, et alte
mitis in apricis coquitur vindemia saxis.
Interea dulces pendent circum oscula nati,
casta pudicitiam servat domus, ubera vaccae
lactea demittunt, pinguesque in gramine laeto
inter se adversis luctantur cornibus haedi.
Ipse dies agitat festos, fususque per herbam,
ignis ubi in medio et socii cratera coronant,
te libans, Lenaee, vocat, pecorisque magistris
velocis iaculi certamina ponit in ulmo,
corporaque agresti nudant praedura palaestrae.

Hanc olim veteres vitam coluere Sabini,
hanc Remus et frater: sic fortis Etruria crevit
scilicet et rerum facta est pulcherrima Roma,
septemque una sibi muro circumdedit arces.
Ante etiam sceptrum Dictaei regis et ante
impia quam caesis gens est epulata iuvencis;
aureus hanc vitam in terris Saturnus agebat:
necdum etiam audierant inflari classica, necdum
impositos duris crepitare incudibus enses.
Sed nos immensum spatiis confecimus aequor,
et iam tempus equom fumantia solvere colla.

XIV.

URGET AMOR COGITQUE FEROS IN PRAELIA TAUROS.

Pascitur in magna Sila formosa iuvenca:
illi alternantes multa vi proelia miscent
volneribus crebris, lavit ater corpora sanguis,
versaque in obnixos urgentur cornua vasto
cum gemitu, reboant silvaeque et longus Olympus.
Nec mos bellantes una stabulare, sed alter
victus abit longeque ignotis exulat oris,
multa gemens ignominiam plagasque superbi
victoris, tum quos amisit inultus amores:
et stabula aspectans regnis excessit avitis.
Ergo omni cura vires exercet, et inter
dura iacet pernox instrato saxa cubili,
frondibus hirsutis et carice pastus acuta:
et temptat sese, atque irasci in cornua discit
arboris obnixus trunco: ventosque lacessit
ictibus et sparsa ad pugnam proludit harena.

Post, ubi collectum robur viresque refectae,
signa movet, praecepsque oblitum fertur in hostem:
fluctus uti medio coepit cum albescere ponto
longius ex altoque sinum trahit, utque volutus
ad terras immane sonat per saxa nec ipso
monte minor procumbit, at ima exaestuat unda
verticibus nigramque alte subiectat harenam.

XV.

LABITUR INFELIX.

Ecce autem duro fumans sub vomere taurus
concidit et mixtum spumis vomit ore cruorem,
extremosque ciet gemitus: it tristis arator,
maerentem abiungens fraterna morte iuvencum,
atque opere in medio defixa relinquit aratra.
Non umbrae altorum nemorum, non mollia possunt
prata movere animum, non qui per saxa volutus
purior electro campum petit amnis: at ima
solvuntur latera atque oculos stupor urget inertis,
ad terramque fluit devexo pondere cervix.
Quid labor aut benefacta iuvant? quid vomere terras
invertisse graves? atqui non Massica Bacchi
munera, non illis epulae nocuere repostae:
frondibus et victu pascuntur simplicis herbae,
pocula sunt fontes liquidi atque exercita cursu
flumina, nec somnos abrumpit cura salubris.

XVI.

NIL HORTO DEERAT.

Forsitan et pingues hortos quae cura colendi
ornaret, canerem, biferique rosaria Paesti:
quoque modo potis gauderent intiba rivis,
et virides apio ripae, tortusque per herbam
cresceret in ventrem cucumis: nec sera comantem
narcissum aut flexi tacuissem vimen acanthi
pallentesque hederas et amantes litora myrtos.
Namque sub Oebaliae memini me turribus altis,
qua niger umectat flaventia culta Galaesus,
Corycium vidisse senem, cui pauca relicti
iugera ruris erant, nec fertilis illa iuvencis,
nec pecori opportuna seges nec commoda Baccho.
Hic rarum tamen in dumis olus albaque circum
lilia verbenasque premens vescumque papaver
regum aequabat opes animis, seraque revertens
nocte domum dapibus mensas onerabat inemptis.
Primus vere rosam atque autumno carpere poma,
et cum tristis hiemps etiamnum frigore saxa

rumperet et glacie cursus frenaret aquarum,
ille comam mollis iam tondebat hyacinthi
aestatem increpitans seram, zephyrosque morantis.
Ergo apibus fetis idem atque examine multo
primus abundare et spumantia cogere pressis
mella favis: illi tiliae atque uberrima pinus,
quotque in flore novo pomis se fertilis arbos
induerat, totidem autumno matura tenebat.
Ille etiam seras in versum distulit ulmos,
eduramque pirum et spinos iam pruna ferentis,
iamque ministrantem platanum potantibus umbras.

XVII.

MORES ET STUDIA APIUM.

Solae communes natos, consortia tecta
urbis habent, magnisque agitant sub legibus aevum,
et patriam solae et certos novere penatis:
venturaeque hiemis memores aestate laborem
experiuntur et in medium quaesita reponunt.
Namque aliae victu invigilant et foedere pacto
exercentur agris: pars intra saepta domorum
narcissi lacrimam et lentum de cortice gluten
prima favis ponunt fundamina, deinde tenaces
suspendunt ceras: aliae spem gentis adultos
educunt fetus: aliae purissima mella
stipant et liquido distendunt nectare cellas.
Sunt, quibus ad portas cecidit custodia sorti,
inque vicem speculantur aquas et nubila caeli,
aut onera accipiunt venientum, aut agmine facto
ignavum fucos pecus a praesepibus arcent:
fervet opus redolentque thymo fragrantia mella.
Ac veluti lentis Cyclopes fulmina massis

cum properant, alii taurinis follibus auras
accipiunt redduntque, alii stridentia tingunt
aera lacu: gemit impositis incudibus Aetna:
illi inter sese magna vi bracchia tollunt
in numerum versantque tenaci forcipe ferrum;
non aliter—si parva licet componere magnis—
Cecropias innatus apes amor urget habendi
munere quamque suo. Grandaevis oppida curae,
et munire favos et daedala fingere tecta.
At fessae multa referunt se nocte minores
crura thymo plenae: pascuntur et arbuta passim
et glaucas salices casiamque crocumque rubentem,
et pinguem tiliam et ferrugineos hyacinthos.
Omnibus una quies operum, labor omnibus unus:
mane ruunt portis; nusquam mora: rursus easdem
vesper ubi e pastu tandem decedere campis
admonuit, tum tecta petunt, tum corpora curant;
fit sonitus mussantque oras et limina circum.
Post ubi iam thalamis se composuere, siletur
in noctem, fessosque sopor suus occupat artus.
Nec vero a stabulis pluvia impendente recedunt
longius, aut credunt caelo adventantibus Euris:
sed circum tutae sub moenibus urbis aquantur,
excursusque brevis temptant, et saepe lapillos,
ut cumbae instabiles fluctu iactante saburram,
tollunt: his sese per inania nubila librant.

XVIII.

MISERABILIS ORPHEUS.

Ipse cava solans aegrum testudine amorem,
te, dulcis coniunx, te solo in litore secum,
te veniente die, te decedente canebat.
Taenarias etiam fauces, alta ostia Ditis,
et caligantem nigra formidine lucum
ingressus Manisque adiit regemque tremendum
nesciaque humanis precibus mansuescere corda.
At cantu commotae Erebi de sedibus imis
umbrae ibant tenues, simulacraque luce carentum,
quam multa in foliis avium se milia condunt,
vesper ubi aut hibernus agit de montibus imber,
matres atque viri defunctaque corpora vita
magnanimum heroum, pueri innuptaeque puellae,
impositique rogis iuvenes ante ora parentum;
quos circum limus niger et deformis harundo
Cocyti tardaque palus inamabilis unda
alligat, et noviens Styx interfusa coercet.
Quin ipsae stupuere domus atque intima Leti

Tartara caeruleosque implexae crinibus angues
Eumenides, tenuitque inhians tria Cerberus ora:
atque Ixionii vento rota constitit orbis.
  Iamque pedem referens casus evaserat omnis,
redditaque Eurydice superas veniebat ad auras
pone sequens—namque hanc dederat Proserpina legem—
cum subita incautum dementia cepit amantem,
ignoscenda quidem, scirent si ignoscere Manes:
restitit Eurydicenque suam iam luce sub ipsa,
immemor heu victusque animi, respexit: ibi omnis
effusus labor atque immitis rupta tyranni
foedera terque fragor stagnis auditus Averni.
Illa, 'quis et me,' inquit, 'miseram, et te perdidit, Orpheu?
quis tantus furor? en iterum crudelia retro
fata vocant conditque natantia lumina somnus.
Iamque vale: feror ingenti circumdata nocte,
invalidasque tibi tendens, heu non tua, palmas.'
Dixit, et ex oculis subito, ceu fumus in auras
commixtus tenuis, fugit diversa, neque illum
prensantem nequiquam umbras et multa volentem
dicere, praeterea vidit: nec portitor Orci
amplius obiectam passus transire paludem.
  Quid faceret? quo se rapta bis coniuge ferret?
quo fletu Manes, qua numina voce moveret?
illa quidem Stygia nabat iam frigida cumba.
Septem illum totos perhibent ex ordine menses
rupe sub aeria, deserti ad Strymonis undam
flevisse et gelidis haec evolvisse sub antris

mulcentem tigris et agentem carmine quercus.
Qualis populea maerens Philomela sub umbra
amissos queritur fetus, quos durus arator
observans nido implumis detraxit; at illa
flet noctem, ramoque sedens miserabile carmen
integrat et maestis late loca questibus implet.
Nulla Venus, non ulli animum flexere hymenaei.
Solus hyperboreas glacies Tanaimque nivalem,
arvaque Riphaeis nunquam viduata pruinis
lustrabat, raptam Eurydicen atque irrita Ditis
dona querens: spretae Ciconum quo munere matres
inter sacra deum nocturnique orgia Bacchi
discerptum latos iuvenem sparsere per agros.
Tum quoque marmorea caput a cervice revolsum,
gurgite cum medio portans Oeagrius Hebrus
volveret, Eurydicen vox ipsa et frigida lingua
a! miseram Eurydicen anima fugiente vocabat,
Eurydicen toto referebant flumine ripae.

XIX.

NIMBORUM REX AEOLUS.

Talia flammato secum dea corde volutans
nimborum in patriam, loca feta furentibus austris,
Aeoliam venit. Hic vasto rex Aeolus antro
luctantes ventos tempestatesque sonoras
imperio premit, ac vinclis et carcere frenat.
Illi indignantes magno cum murmure montis
circum claustra fremunt: celsa sedet Aeolus arce,
sceptra tenens, mollitque animos et temperat iras:
ni faciat, maria ac terras caelumque profundum
quippe ferant rapidi secum verrantque per auras:
sed Pater omnipotens speluncis abdidit atris,
hoc metuens, molemque et montes insuper altos
imposuit, regemque dedit, qui foedere certo
et premere et laxas sciret dare iussus habenas.

XX.

LAOCOONTIS FATA.

Laocoon, ductus Neptuno sorte sacerdos,
sollemnis taurum ingentem mactabat ad aras :
ecce autem gemini a Tenedo tranquilla per alta—
horresco referens—immensis orbibus angues
incumbunt pelago pariterque ad litora tendunt :
pectora quorum inter fluctus arrecta iubaeque
sanguineae superant undas, pars cetera pontum
pone legit sinuatque immensa volumine terga :
fit sonitus spumante salo ; iamque arva tenebant,
ardentesque oculos suffecti sanguine et igni
sibila lambebant linguis vibrantibus ora.
Diffugimus visu exsangues : illi agmine certo
Laocoonta petunt : et primum parva duorum
corpora natorum serpens amplexus uterque
implicat et miseros morsu depascitur artus.
Post ipsum auxilio subeuntem ac tela ferentem
corripiunt spirisque ligant ingentibus, et iam
bis medium amplexi, bis collo squamea circum
terga dati superant capite et cervicibus altis.
Ille simul manibus tendit divellere nodos,
perfusus sanie vittas atroque veneno,

clamores simul horrendos ad sidera tollit:
quales mugitus, fugit cum saucius aram
taurus et incertam excussit cervice securim.
At gemini lapsu delubra ad summa dracones
effugiunt saevaeque petunt Tritonidis arcem,
sub pedibusque deae clipeique sub orbe teguntur.
Tum vero tremefacta novus per pectora cunctis
insinuat pavor, et scelus expendisse merentem
Laocoonta ferunt, sacrum qui cuspide robur
laeserit et tergo sceleratam intorserit hastam.
Ducendum ad sedes simulacrum, orandaque divae
numina conclamant.
Dividimus muros, et moenia pandimus urbis.
Accingunt omnes operi, pedibusque rotarum
subiciunt lapsus, et stuppea vincula collo
intendunt: scandit fatalis machina muros
feta armis: pueri circum innuptaeque puellae
sacra canunt funemque manu contingere gaudent.
Illa subit mediaeque minans illabitur urbi.
O patria, o divom domus Ilium, et incluta bello
moenia Dardanidum! quater ipso in limine portae
substitit atque utero sonitum quater arma dedere:
instamus tamen immemores caecique furore,
et monstrum infelix sacrata sistimus arce.
Tunc etiam fatis aperit Cassandra futuris
ora dei iussu non unquam credita Teucris:
nos delubra deum miseri, quibus ultimus esset
ille dies, festa velamus fronde per urbem.

XXI.

IN SOMNO MIHI FRATER ADEST.

Tempus erat, quo prima quies mortalibus aegris
incipit et dono divom gratissima serpit:
in somnis ecce ante oculos maestissimus Hector
visus adesse mihi largosque effundere fletus,
raptatus bigis ut quondam aterque cruento
pulvere perque pedes traiectus lora tumentis.
Ei mihi, qualis erat! quantum mutatus ab illo
Hectore, qui redit exuvias indutus Achilli,
vel Danaum Phrygios iaculatus puppibus ignes:
squalentem barbam et concretos sanguine crinis,
volneraque illa gerens, quae circum plurima muros
accepit patrios! ultro flens ipse videbar
compellare virum et maestas expromere voces:
'o lux Dardaniae! spes o fidissima Teucrum!
quae tantae tenuere morae? quibus Hector ab oris
expectate venis? ut te post multa tuorum
funera, post varios hominumque urbisque labores
defessi aspicimus! quae causa indigna serenos
foedavit vultus? aut cur haec volnera cerno?'

Ille nihil, nec me quaerentem vana moratur,
sed graviter gemitus imo de pectore ducens:
'heu fuge, nate dea, teque his'—ait—'eripe flammis:
hostis habet muros, ruit alto a culmine Troia:
sat patriae Priamoque datum: si Pergama dextra
defendi possent, etiam hac defensa fuissent.
Sacra suosque tibi commendat Troia Penatis:
hos cape fatorum comites, his moenia quaere,
magna pererrato statues quae denique ponto.'
Sic ait et manibus vittas Vestamque potentem,
aeternumque adytis effert penetralibus ignem.

XXII.

INFELIX DIDO.

At trepida et coeptis immanibus effera Dido,
sanguineam volvens aciem maculisque trementis
interfusa genas et pallida morte futura,
interiora domus irrumpit limina et altos
conscendit furibunda rogos ensemque recludit
Dardanium, non hos quaesitum munus in usus.
Hic postquam Iliacas vestes notumque cubile
conspexit, paullum lacrimis et mente morata
incubuitque toro dixitque novissima verba:
'dulces exuviae, dum fata deusque sinebant,
accipite hanc animam meque his exsolvite curis.
Vixi et quem dederat cursum fortuna peregi:
et nunc magna mei sub terras ibit imago.
Urbem praeclaram statui, mea moenia vidi,
ulta virum poenas inimico a fratre recepi,
felix, heu nimium felix! si litora tantum
nunquam Dardaniae tetigissent nostra carinae.'
Dixit, et, os impressa toro 'moriemur inultae,

sed moriamur' ait: 'sic sic iuvat ire sub umbras.
Hauriat hunc oculis ignem crudelis ab alto
Dardanus, et nostrae secum ferat omina mortis.'
Dixerat, atque illam media inter talia ferro
collapsam aspiciunt comites ensemque cruore
spumantem sparsasque manus. It clamor ad alta
atria; concussam bacchatur fama per urbem;
lamentis gemituque et femineo ululatu
tecta fremunt, resonat magnis plangoribus aether,
non aliter quam si immissis ruat hostibus omnis
Karthago aut antiqua Tyros, flammaeque furentes
culmina perque hominum volvantur perque deorum.
   Audiit exanimis trepidoque exterrita cursu
unguibus ora soror foedans et pectora pugnis
per medios ruit ac morientem nomine clamat:
'hoc illud, germana, fuit? me fraude petebas?
hoc rogus iste mihi, hoc ignes araeque parabant?
quid primum deserta querar? comitemne sororem
sprevisti moriens? eadem me ad fata vocasses,
idem ambas ferro dolor atque eadem hora tulisset.
His etiam struxi manibus patriosque vocavi
voce deos, sic te ut posita crudelis abessem?
extinxti te meque, soror, populumque patresque
Sidonios urbemque tuam. Date volnera lymphis
abluam, et extremus si quis super halitus errat,
ore legam.' Sic fata gradus evaserat altos
semianimemque sinu germanam amplexa fovebat
cum gemitu atque atros siccabat veste cruores.

Illa gravis oculos conata attollere rursus
deficit: infixum stridit sub pectore volnus.
Ter sese attollens cubitoque adnixa levavit,
ter revoluta toro est oculisque errantibus alto
quaesivit caelo lucem ingemuitque reperta.
Tum Iuno omnipotens longum miserata dolorem
difficilisque obitus Irim demisit Olympo,
quae luctantem animam nexosque resolveret artus.
Nam quia nec fato merita nec morte peribat,
sed misera ante diem subitoque accensa furore,
nondum illi flavum Proserpina vertice crinem
abstulerat Stygioque caput damnaverat Orco.
Ergo Iris croceis per caelum roscida pinnis,
mille trahens varios adverso sole colores,
devolat et supra caput astitit: 'hunc ego Diti
sacrum iussa fero, teque isto corpore solvo.'
Sic ait et dextra crinem secat: omnis et una
dilapsus calor, atque in ventos vita recessit.

XXIII.

PORTITOR ORCI.

Hinc via Tartarei quae fert Acherontis ad undas.
Turbidus hic caeno vastaque voragine gurges
aestuat atque omnem Cocyto eructat harenam.
Portitor has horrendus aquas et flumina servat
terribili squalore Charon, cui plurima mento
canities inculta iacet, stant lumina flamma;
sordidus ex umeris nodo dependet amictus.
Ipse ratem conto subigit velisque ministrat,
et ferruginea subvectat corpora cumba,
iam senior, sed cruda deo viridisque senectus.
Huc omnis turba ad ripas effusa ruebat,
matres atque viri defunctaque corpora vita
magnanimum heroum, pueri innuptaeque puellae
impositique rogis iuvenes ante ora parentum:
quam multa in silvis autumni frigore primo
lapsa cadunt folia, aut ad terram gurgite ab alto
quam multae glomerantur aves, ubi frigidus annus
trans pontum fugat et terris immittit apricis.
Stabant orantes primi transmittere cursum
tendebantque manus ripae ulterioris amore.

XXIV.

LUGENTES CAMPI.

Continuo auditae voces vagitus et ingens,
infantumque animae flentes in limine primo:
quos dulcis vitae exsortis et ab ubere raptos
abstulit atra dies et funere mersit acerbo.
Hos iuxta falso damnati crimine mortis.
Nec vero hae sine sorte datae, sine iudice sedes:
quaesitor Minos urnam movet: ille silentum
conciliumque vocat vitasque et crimina discit.
Proxima deinde tenent maesti loca, qui sibi letum
insontes peperere manu lucemque perosi
proiecere animas. Quam vellent aethere in alto
nunc et pauperiem et duros perferre labores!
fas obstat, tristique palus inamabilis unda
alligat et noviens Styx interfusa coercet.
Nec procul hinc partem fusi monstrantur in omnem
lugentes campi: sic illos nomine dicunt.
Hic quos durus amor crudeli tabe peredit.
secreti celant calles et myrtea circum

silva tegit: curae non ipsa in morte relinquunt.
His Phaedram Procrinque locis maestamque Eriphylen
crudelis nati monstrantem volnera cernit,
Evadnenque et Pasiphaën. His Laodamia
it comes et iuvenis quondam, nunc femina Caeneus
rursus et in veterem fato revoluta figuram.
Inter quas Phoenissa recens a volnere Dido
errabat silva in magna: quam Troïus heros
ut primum iuxta stetit agnovitque per umbram
obscuram, qualem primo qui surgere mense
aut videt aut vidisse putat per nubila lunam;
demisit lacrimas dulcique affatus amore est:
'infelix Dido! verus mihi nuntius ergo
venerat extinctam ferroque extrema secutam?
funeris heu tibi causa fui? per sidera iuro,
per superos et si qua fides tellure sub ima est,
invitus, regina, tuo de litore cessi.
Sed me iussa deum, quae nunc has ire per umbras,
per loca senta situ cogunt noctemque profundam,
imperiis egere suis: nec credere quivi
hunc tantum tibi me discessu ferre dolorem.
Siste gradum, teque aspectu ne subtrahe nostro.
quem fugis? extremum fato quod te alloquor, hoc est.'
Talibus Aeneas ardentem et torva tuentem
lenibat dictis animum lacrimasque ciebat:
illa solo fixos oculos aversa tenebat,
nec magis incepto voltum sermone movetur,
quam si dura silex aut stet Marpesia cautes.

Tandem corripuit sese atque inimica refugit
in nemus umbriferum, coniunx ubi pristinus illi
respondet curis aequatque Sychaeus amorem.
Nec minus Aeneas casu percussus iniquo,
prosequitur lacrimis longe et miseratur euntem.

XXV.

ALLECTUS IRA.

Talibus Allecto dictis exarsit in iras.
At iuveni oranti subitus tremor occupat artus,
deriguere oculi: tot Erinys sibilat hydris
tantaque se facies aperit; tum flammea torquens
lumina cunctantem et quaerentem dicere plura
reppulit et geminos erexit crinibus anguis,
verberaque insonuit rapidoque haec addidit ore:
'en ego victa situ, quam veri effeta senectus
arma inter regum falsa formidine ludit!
respice ad haec; adsum dirarum ab sede sororum,
bella manu letumque gero.'
Sic effata facem iuveni coniecit et atro
lumine fumantis fixit sub pectore taedas.
Olli somnum ingens rumpit pavor, ossaque et artus
perfudit toto proruptus corpore sudor.
Arma amens fremit, arma toro tectisque requirit:
saevit amor ferri et scelerata insania belli,
ira super: magno veluti cum flamma sonore

virgea suggeritur costis undantis aëni
exultantque aestu latices, furit intus aquai
fumidus atque alte spumis exuberat amnis,
nec iam se capit unda; volat vapor ater ad auras.

XXVI.

VOLSCORUM BELLATRIX CAMILLA.

Hos super advenit Volsca de gente Camilla
agmen agens equitum et florentis aere catervas,
bellatrix, non illa colo calathisve Minervae
femineas assueta manus, sed proelia virgo
dura pati cursuque pedum praevertere ventos.
Illa vel intactae segetis per summa volaret
gramina nec teneras cursu laesisset aristas,
vel mare per medium fluctu suspensa tumenti
ferret iter celeres neque tingeret aequore plantas.
Illam omnis tectis agrisque effusa iuventus
turbaque miratur matrum et prospectat euntem,
attonitis inhians animis, ut regius ostro
velet honos levis umeros, ut fibula crinem
auro internectat, Lyciam ut gerat ipsa pharetram,
et pastoralem praefixa cuspide myrtum.

XXVII.

NISI ET EURYALI MORTES.

Interea praemissi equites ex urbe Latina,
cetera dum legio campis instructa moratur,
ibant et Turno regi responsa ferebant,
tercentum, scutati omnes, Volscente magistro.
Iamque propinquabant castris muroque subibant;
cum procul hos laevo flectentes limite cernunt:
et galea Euryalum sublustri noctis in umbra
prodidit immemorem radiisque adversa refulsit.
Haud temere est visum: conclamat ab agmine Volscens;
'state, viri: quae causa viae? quive estis in armis?
quove tenetis iter?' Nihil illi tendere contra,
sed celerare fugam in silvas et fidere nocti.
Obiciunt equites sese ad divortia nota
hinc atque hinc omnemque abitum custode coronant.
Silva fuit late dumis atque ilice nigra
horrida, quam densi complerant undique sentes:
rara per occultos lucebat semita calles.
Euryalum tenebrae ramorum onerosaque praeda

impediunt fallitque timor regione viarum:
Nisus abit: iamque imprudens evaserat hostes
atque locos, qui post Albae de nomine dicti
Albani, tum rex stabula alta Latinus habebat.
Ut stetit et frustra absentem respexit amicum:
'Euryale infelix, qua te regione reliqui?
Quave sequar rursus perplexum iter omne revolvens
fallacis silvae?' simul et vestigia retro
observata legit dumisque silentibus errat:
audit equos, audit strepitus et signa sequentum.
Nec longum in medio tempus, cum clamor ad auris
pervenit ac videt Euryalum, quem iam manus omnis,
fraude loci et noctis, subito turbante tumultu,
oppressum rapit et conantem plurima frustra.
Quid faciat? qua vi iuvenem, quibus audeat armis
eripere? an sese medios moriturus in enses
inferat et pulchram properet per volnera mortem?
Ocius adducto torquens hastile lacerto
suspiciens altam Lunam, et sic voce precatur:
'tu, dea, tu praesens nostro succurre labori,
astrorum decus et nemorum Latonia custos.
Si qua tuis unquam pro me pater Hyrtacus aris
dona tulit, si qua ipse meis venatibus auxi,
suspendive tholo aut sacra ad fastigia, fixi,
hunc sine me turbare globum et rege tela per auras.'
Dixerat, et toto connixus corpore ferrum
conicit: hasta volans noctis diverberat umbras
et venit aversi in tergum Sulmonis ibique

frangitur ac fisso transit praecordia ligno.
Volvitur ille vomens calidum de pectore flumen
frigidus et longis singultibus ilia pulsat.
Diversi circumspiciunt: hoc acrior idem
ecce aliud summa telum librabat ab aure;
dum trepidant iit hasta Tago per tempus utrumque
stridens traiectoque haesit tepefacta cerebro.
Saevit atrox Volscens nec teli conspicit usquam
auctorem nec quo se ardens immittere possit:
'tu tamen interea calido mihi sanguine poenas
persolves amborum,' inquit; simul ense recluso
ibat in Euryalum. Tunc vero exterritus, amens,
conclamat Nisus, nec se celare tenebris
amplius aut tantum potuit perferre dolorem:
'Me, me, adsum qui feci, in me convertite ferrum,
O Rutuli, mea fraus omnis: nihil iste nec ausus
nec potuit, caelum hoc et conscia sidera testor,
tantum infelicem nimium dilexit amicum.'
Talia dicta dabat: sed viribus ensis adactus
transabiit costas et candida pectora rumpit.
Volvitur Euryalus leto, pulchrosque per artus
it cruor, inque umeros cervix collapsa recumbit.
Purpureus veluti cum flos succisus aratro
languescit moriens lassove papavera collo
demisere caput, pluvia cum forte gravantur.
At Nisus ruit in medios solumque per omnis
Volscentem petit, in solo Volscente moratur:
quem circum glomerati hostes hinc cominus atque hinc

proturbant: instat non setius ac rotat ensem
fulmineum, donec Rutuli clamantis in ore
condidit adverso et moriens animam abstulit hosti.
Tum super exanimum sese proiecit amicum
confossus, placidaque ibi demum morte quievit.
 Fortunati ambo! si quid mea carmina possunt,
nulla dies unquam memori vos eximet aevo,
dum domus Aeneae Capitoli immobile saxum
accolet imperiumque pater Romanus habebit.
 Victores praeda Rutuli spoliisque potiti,
Volscentem exanimum flentes in castra ferebant.
Nec minor in castris luctus, Rhamnete reperto
exsangui et primis una tot caede peremptis,
Sarranoque Numaque: ingens concursus ad ipsa
corpora seminecesque viros tepidaque recentem
caede locum et plenos spumanti sanguine rivos.
Agnoscunt spolia inter se galeamque nitentem
Messapi et multo phaleras sudore receptas.
 Et iam prima novo spargebat lumine terras
Tithoni croceum linquens Aurora cubile:
iam sole infuso, iam rebus luce retectis,
Turnus in arma viros, armis circumdatus ipse,
suscitat, aeratasque acies in proelia cogit
quisque suas variisque acuunt rumoribus iras.
Quin ipsa arrectis, visu miserabile, in hastis
praefigunt capita et multo clamore sequuntur,
Euryali et Nisi.
Aeneadae duri murorum in parte sinistra

opposuere aciem, nam dextera cingitur amni,
ingentisque tenent fossas et turribus altis
stant maesti: simul ora virum praefixa movebant,
nota nimis miseris atroque fluentia tabo.
Interea pavidam volitans pennata per urbem
nuntia Fama ruit matrisque adlabitur aures
Euryali: at subitus miserae calor ossa reliquit:
excussi manibus radii revolutaque pensa.
Evolat infelix et femineo ululatu,
scissa comam muros amens atque agmina cursu
prima petit: non illa virum non illa pericli
telorumque memor: caelum dehinc questibus implet:
'hunc ego te, Euryale, aspicio? tune illa senectae
sera meae requies? potuisti linquere solam,
crudelis? nec te sub tanta pericula missum
affari extremum miserae data copia matri?
heu! terra ignota canibus data praeda Latinis
alitibusque iaces! nec te tua funera mater
produxi pressive oculos aut volnera lavi,
veste tegens, tibi quam noctes festina diesque
urgebam et tela curas solabar anilis.
Quo sequar? aut quae nunc artus avolsaque membra
et funus lacerum tellus habet? hoc mihi de te,
nate, refers? hoc sum terraque marique secuta?
figite me, si qua est pietas: in me omnia tela
coniicite, o Rutuli: me primam absumite ferro.
Aut tu, magne pater divum, miserere tuoque
invisum hoc detrude caput sub Tartara telo:

quando aliter nequeo crudelem abrumpere vitam.'
Hoc fletu concussi animi, maestusque per omnes
it gemitus: torpent infractae ad proelia vires.
Illam incendentem luctus Idaeus et Actor
Ilionei monitu et multum lacrimantis Iuli
corripiunt interque manus sub tecta reponunt.

XXVIII.

MEZENTIUS ETRUSCUS.

Ac velut ille canum morsu de montibus altis
actus aper,—multos Vesulus quem pinifer annos
defendit multosque palus Laurentia—silva
pastus harundinea, postquam inter retia ventumst,
substitit infremuitque ferox et inhorruit armos,
nec cuiquam irasci propiusque accedere virtus,
sed iaculis tutisque procul clamoribus instant:
haud aliter iustae quibus est Mezentius irae,
non ulli est animus stricto concurrere ferro;
missilibus longe et vasto clamore lacessunt.
Ille autem impavidus partes cunctatur in omnes
dentibus infrendens et tergo decutit hastas.
Venerat antiquis Corythi de finibus Acron,
Graius homo, infectos linquens profugus hymenaeos:
hunc ubi miscentem longe media agmina vidit
purpureum pinnis et pactae coniugis ostro:
impastus stabula alta leo ceu saepe peragrans
—suadet enim vaesana fames—si forte fugacem

conspexit capream aut surgentem in cornua cervum,
gaudet hians immane comasque arrexit et haeret
visceribus super incumbens, lavit improba taeter
ora curor:
sic ruit in densos alacer Mezentius hostes.

XXIX.

TARCHON.

Haec effatus equum in medios, moriturus et ipse,
concitat et Venulo adversum se turbidus infert,
dereptumque ab equo dextra complectitur hostem,
et gremium ante suum multa vi concitus aufert.
Tollitur in caelum clamor cunctique Latini
convertere oculos: volat igneus aequore Tarchon
arma virumque ferens: tum summa ipsius ab hasta
defringit ferrum et partes rimatur apertas,
qua volnus letale ferat; contra ille repugnans
sustinet a iugulo dextram et vim viribus exit.
Utque volans alte raptum cum fulva draconem
fert aquila implicuitque pedes atque unguibus haesit,
saucius at serpens sinuosa volumina versat
arrectisque horret squamis et sibilat ore
arduus insurgens: illa haud minus urget adunco
luctantem rostro, simul aethera verberat alis:
haud aliter praedam Tiburtum ex agmine Tarchon
portat ovans.

XXX.

INGLORIUS CAMILLAE INTERFECTOR.

Ergo ut missa manu sonitum dedit hasta per auras,
convertere animos acres oculosque tulere
cuncti ad reginam Volsci. Nihil ipsa neque aurae
nec sonitus memor aut venientis ab aethere teli,
hasta sub exsertam donec perlata papillam
haesit virgineumque alte bibit acta cruorem.
Concurrunt trepidae comites dominamque ruentem
suscipiunt: fugit ante omnis exterritus Arruns,
laetitia mixtoque metu, nec iam amplius hastae
credere nec telis occurrere virginis audet.
Ac velut ille, prius quam tela inimica sequantur,
continuo in montis sese avius abdidit altos
occiso pastore lupus magnove iuvenco,
conscius audacis facti, caudamque remulcens
subiecit pavitantem utero silvasque petivit:
haud secus ex oculis se turbidus abstulit Arruns,
contentusque fuga mediis se immiscuit armis.
  Illa manu moriens telum trahit, ossa sed inter
ferreus ad costas alto stat volnere mucro:
labitur exsanguis, labuntur frigida leto
lumina, purpureus quondam color ora reliquit.

XXXI.

LAODAMIA PROTESILAO.

Mittit, et optat amans, quo mittitur, ire salutem,
  Haemonis Haemonio Laodamia viro.
Aulide te fama est vento retinente morari:
  A! me cum fugeres, hic ubi ventus erat?
tum freta debuerant vestris obsistere remis.
  Illud erat saevis utile tempus aquis.
Oscula plura viro mandataque plura dedissem:
  et sunt quae volui dicere multa tibi.
Raptus es hinc praeceps, et qui tua vela vocaret,
  quem cuperent nautae, non ego, ventus erat.
Ventus erat nautis aptus, non aptus amanti:
  solvor ab amplexu, Protesilae, tuo,
linguaque mandantis verba imperfecta reliquit:
  vix illud potui dicere triste vale.
Incubuit boreas, abreptaque vela tetendit:
  iamque meus longe Protesilaus erat.
Dum potui spectare virum, spectare iuvabat:
  sumque tuos oculos usque secuta meis.

Ut te non poteram, poteram tua vela videre,
vela diu vultus detinuere meos.
At postquam nec te nec vela fugacia vidi,
et quod spectarem, nil nisi pontus erat,
lux quoque tecum abiit, tenebrisque exanguis obortis
succiduo dicor procubuisse genu.
Vix socer Iphiclus, vix me grandaevus Acastus,
vix mater gelida maesta refecit aqua.
Officium fecere pium, sed inutile nobis.
Indignor miserae non licuisse mori.
Ut rediit animus, pariter rediere dolores.
Pectora legitimus casta momordit amor.
Nec mihi pectendos cura est praebere capillos,
nec libet aurata corpora veste tegi.
Ut quas pampinea tetigisse Bicorniger hasta
Creditur, huc illuc, qua furor egit, eo.
Conveniunt matres Phylaceïdes, et mihi clamant
'Indue regales, Laodamia, sinus!'
Scilicet ipsa geram saturatas murice lanas,
bella sub Iliacis moenibus ille gerat?
ipsa comas pectar, galea caput ille prematur:
ipsa novas vestes, dura vir arma ferat?
qua possum, squalore tuos imitata labores
dicar, et haec belli tempora tristis agam.
Dyspari Priamide, damno formose tuorum,
tam sis hostis iners, quam malus hospes eras.
Aut te Taenariae faciem culpasse maritae,
aut illi vellem displicuisse tuam.

Tu, qui pro rapta nimium, Menelae, laboras,
ei mihi, quam multis flebilis ultor eris!
Di, precor, a nobis omen removete sinistrum,
et sua det reduci vir meus arma Iovi.
Sed timeo, quotiens subiit miserabile bellum:
more nivis lacrimae sole madentis eunt.
Ilion et Tenedos Simoisque et Xanthus et Ide
nomina sunt ipso paene timenda sono.
Nec rapere ausurus, nisi se defendere posset,
hospes erat. Vires noverat ille suas.
Venerat, ut fama est, multo spectabilis auro,
quique suo Phrygias corpore ferret opes,
classe virisque potens, per quae fera bella geruntur:
et sequitur regni pars quota quemque sui?
his ego te victam, consors Ledaea gemellis,
suspicor. Haec Danais posse nocere puto.
Hectora nescio quem timeo: Paris Hectora dixit
ferrea sanguinea bella movere manu.
Hectora, quisquis is est, si sum tibi cara, caveto:
signatum memori pectore nomen habe.
Hunc ubi vitaris, alios vitare memento,
et multos illic Hectoras esse puta:
et facito ut dicas, quotiens pugnare parabis,
'Parcere me iussit Laodamia sibi.'
Si cadere Argolico fas est sub milite Troiam,
te quoque non ullum vulnus habente cadat.
Pugnet et adversos tendat Menelaus in hostis:
Hostibus e mediis nupta petenda viro est.

Causa tua est dispar. Tu tantum vivere pugna,
inque pios dominae posse redire sinus.
Parcite, Dardanidae, de tot, precor, hostibus uni,
ne meus ex illo corpore sanguis eat.
Nunc fateor. Volui revocare, animusque ferebat.
Substitit auspicii lingua timore mali.
Cum foribus velles ad Troiam exire paternis,
pes tuus offenso limine signa dedit.
Ut vidi, ingemui tacitoque in pectore dixi
'Signa reversuri sint, precor, ista viri!'
Haec tibi nunc refero, ne sis animosus in armis.
Fac meus in ventos hic timor omnis eat.
Sors quoque nescio quem fato designat iniquo,
qui primus Danaum Troada tangat humum.
Infelix, quae prima virum lugebit ademptum!
di faciant, ne tu strenuus esse velis!
inter mille rates tua sit millensima puppis,
iamque fatigatas ultima verset aquas.
Hoc quoque praemoneo. De nave novissimus exi:
non est, quo properes, terra paterna tibi.
Cum venies, remoque move veloque carinam,
inque tuo celerem litore siste gradum!
Sed tua cur nobis pallens occurrit imago?
cur venit a verbis multa querela tuis?
excutior somno, simulacraque noctis adoro:
nulla caret fumo Thessalis ara meo:
tura damus, lacrimamque super, qua sparsa relucet,
ut solet adfuso surgere flamma mero.

Hoc quoque, quod venti prohibent exire carinas,
me movet. Invitis ire paratis aquis.
Quis velit in patriam vento prohibente reverti?
a patria pelago vela vetante datis!
ipse suam non praebet iter Neptunus ad urbem.
Quo ruitis? Vestras quisque redite domos!
quo ruitis, Danai? Ventos audite vetantis!
non subiti casus, numinis ista mora est.
Quid petitur tanto nisi turpis adultera bello?
dum licet, Inachiae vertite vela rates!
sed quid ago? revoco? revocaminis omen abesto,
blandaque compositas aura secundet aquas.
Ultima mandato claudetur epistula parvo:
si tibi cura mei, sit tibi cura tui!

NOTES

NOTES.

I.—ARION.

According to Herodotus, Arion was a Lesbian who, having gained great distinction as a harpist and singer, became a favourite with Periander, the tyrant of Corinth (700 B.C.) After being many years at his court, Arion asked leave to visit Sicily and Magna Græcia. Having won many prizes, and gained a large sum of money in that part of the world, he embarked at Tarentum on a Corinthian ship to return home. During the voyage, he was warned in a dream that the sailors had plotted to murder him in order to get his money. The next day, when he saw the crew preparing to carry out their purpose, he begged to be allowed to play and sing once again before his death. The sailors, delighted at the prospect of hearing the greatest musician in the world, consented. He, arrayed in his minstrel's robe and crown, mounted on the rowers' benches, and sang his death-song. At the end of the song he threw himself into the sea, where a song-loving dolphin caught him on his back, and carried him safely to Taenarus. Arion went on foot to Corinth, and told his story to the king. When the ship came to land, the sailors, horrified at the sight of Arion, confessed their guilt, and were executed.

Line

1. *Quod* from *qui*, interrogative.
2. *Tenebat.* Why imperfect?
3. *Saepe.* Why is this word repeated at the beginning of three lines?

— 'By' is translated by *a* or *ab*, with the ablative, when a thing is done by a *person.* Here *a voce*, 'by his tuneful voice,'='by him the tuneful bard.'

6. *In saxo*, 'on the rocky cliff.'
7. When he sang, the noisiest bird hushed its note and became as silent as the bird of Pallas—*i.e.*, the owl.

9. *Cynthia*, the sister of Apollo, the god of music, often mistook Arion's playing for her brother's.
12. *Ausonis*, fem. adj. Ausonia was the southern part of Italia.
13. *Inde—i.e.*, from Ausonia.
14. *Ita*, 'thus'—*i.e.*, on shipboard.
15. *Infelix*, 'O ill-starred' or 'luckless bard.'
18. *Turba*, 'crew:' the sailors were *conscii*, 'in the plot,' 'accomplices' of the captain.
19. *Pinum*. Ships were often made of this wood: we prefer oak.
— *Dubiam*. A ship without a helmsman knows not which way to take.
20. *Arma* means both 'weapons' and 'tackling' of a ship, cp. ὅπλα.
24. *Possit*, quae = talis ut. His crown was beautiful enough for Apollo himself.
25. *Tyrio*. The finest dye came from Tyre.
26. *Suos*, 'its own' = 'its own peculiar, far-famed, beauteous notes.'
27, 28. *Cānentia*. Notice the long *ā*, and distinguish between cănens and cānens. *Dura*, 'ruthless,' agrees with pinna. *Tempora*, acc. of respect. Swans are fabled to sing before they die.
29. *Ornatus—i.e.*, 'in robe and crown.'
30. *Memorant*, cf. ferunt, aiunt, 'men say.'
31, 32. The direct sentence would be *delphin supposuit se oneri. fide maius* in apposition to the sentence, 'For a dolphin so to act passes belief:' is more than one could believe.
33. *Pretium*. The bard sings a song, *cantum* or *carmen*. As the song was the reward or fare the dolphin received for carrying him, *pretium* is substituted for *cantum*.
35. *Vident*, cp. 'What is man that Thou so *regardest* him?'—*i.e.*, lookest upon him with favour.
— *Astris*, dat. The dolphin was translated to heaven and made a constellation.

II.—PROSERPINA.

Proserpine was the daughter of Ceres, the goddess of corn, and the guardian deity of fruitful Sicily. Whilst her mother was attending a banquet given by Arethusa to the mothers of the gods, the maiden Proserpine, with a train of companions, is gathering flowers in one of

the valleys of Sicily. There she is seen by Dis, her uncle, and god of the nether world, who suddenly appears in his chariot, and carries her away to be his bride in the realms below. Ceres goes to and fro over the coasts of Sicily, seeking her lost daughter, but in vain. To give reality to the picture, the poet enumerates the places she visited.

2. *Trinacris*, adj. (Τρεῖς (three) ἄκραι (promontories).) Notice the shape of Sicily on the map.
3, 4. *Ea.* If an oblique case of one sentence becomes the subject of the next, the change of subject should be clearly indicated by a pronoun. *Solo,* ablative of cause.
5. *Frigida.* According to the legend, Arethusa was a river-nymph who fled under the sea from Elis in Greece to Sicily; hence the epithet.
6. *Et,* 'with the rest.' Why *Flava?* Who was she?
7. *Ut erat.* Compare ὡς εἶχε: literally, 'just as she was,' 'as ever'—*i.e.*, without thought of, or provision against, danger. *Comitata* from the act. form '*comito*,' which is less common than the middle *comitor*.
8. *Sua,* 'her own'—*i.e.*, her favourite.
9. *Sub,* 'deep in.'
11. *Fuerant,* were and had been: 'had ever been.'
13. *Simul=simul ac.*
14. *Plenos* must be taken in close connection with *referte*—'bring back full.' This is called a *proleptic* or anticipatory construction.
17, 18. *Haec, illa,* literally, 'this one here, that one there;' 'here one, there another.'
20. *Ungue* adds another detail to *subsecat.*
22. *Meliloton,* Greek form.
25. *Longius,* 'further' than the rest, that is.
— *Itur.* The passive of intransitive verbs is frequently used impersonally—*itur*, 'it is gone'='she goes.' What is the meaning of '*amatum iri*'? This is especially common where the writer does not wish to particularise the subject: *luditur in castris*—*i.e.*, no one in particular, but all are playing. So *pugnatum est.*
26. *Secuta,* verb. Understand *est.*
30. *Auferor.* A strict present. The English form, 'I am being carried off,' is an awkward and uncommon use, the English idiom preferring the act. for this tense. 'See, they are carrying me off.'

30. *Absciderat que.* Observe the irregular position of *que*, a liberty seldom to be taken.
31. *Panditur.* The horses, unable to endure the glare of day, become restless, so Dis descends at once through a chasm.
35. *Clamata silet* seems to recall the language used of the dead. Cf. Verg. Aen. i. 219, 'nec iam exaudire vocatos.'
39. *Rapitur.* In a middle sense, 'She rushes along.' *Quales*, &c., rapitur (talis) quales eunt Maenades, ut audire solemus.
40. *Maenadas* = *μαινάδας*, from *μαινάς*, (*μαίνομαι*): women inspired by Bacchus, who used to follow him over the hillsides in a state of mad excitement.
41. *Sua*, 'its *own* mother.' No other cow would have sorrowed as she did. Cf. Hannibalem *sui* cives e civitate eiecerunt—Cic. Is this how *suus* is generally used?
43. *Sic dea—i.e.*, quaerit and mugit—*cursu* with *fertur.*
45. *Inde—i.e.*, from Henna.
46. Why would it have been the last?
51. The Anapus, which flows into the sea at Syracuse, was in the greater part of its course very marshy. Why is *lenis* appropriate?
52. *Gela.* What do you infer from the gender?
— *Verticibus*, whirlpools. *Vertex* is properly something spiral and conical; it is used either of mountains or anything peaked—*i.e.*, by measurement upwards; or of eddies, whirlpools—by measurement downwards. Cf. *altus.*
53. *Megarea*, adj. Understand *arva.*
54. *Symaethus*, one of the largest rivers of Sicily, flows into the sea near Catana. 'Symaethia circum flumina.'
56. *Quique locus—i.e., Zancle*, from the Gr. word *ζάγκλον*, 'a sickle.' The caverns had been burnt away by the forges of the Cyclops.
57. *Peloriaden*, adj. Supply *rupem* or some feminine noun.
58. *Trina*, not *tria*, because three here complete the set—there were but three. Cf. *bina vasa* = 'a pair of vases.'
60. *Ales*, the nightingale. Itys, the son of Tereus, an impious Thracian king, was slain by his mother Philomela, and served up at a banquet to his father Tereus, in revenge for the king's unnatural cruelty. Philomela was turned into a nightingale, and the nightingale's song is called the lament for Itys.
61. *Per vices*, less common form of *in vicem.*
62. *Alternis—i.e.*, vicibus.
64. *Perit*, 'dies away' without being answered.

III.—LUCRETIA.

Two instances are given here of the wickedness of Tarquinius Superbus and his three sons. The first is the capture of Gabii by treachery, and the second the treatment of Lucretia. She was the wife of Tarquinius of Collatia, and was by marriage a niece of Tarquinius the king. The Roman army was besieging Ardea, and during the siege Sextus entertained his brothers Titus and Aruns and his cousin Collatinus at supper. A dispute arose as to who had the best wife, and Collatinus proposed that they should mount their horses and surprise their wives at Rome. Two of them were found feasting, but Lucretia was weaving a robe for her husband. So all agreed that she was the worthiest wife.

1. *Ultima.* He was banished February 24th, 509 B.C., and the day was always celebrated as a festival under the name *regifugium.*
2. *Ad arma.* We should say 'brave *in* war.'
3. *Ceperat—i.e., armis* or *bello; alias, alias*—'some' . . . 'others.' Notice the pluperf. tenses. The conquest of Latium he had accomplished *before* the siege of Ardea.
4. *Turpi.* Are all stratagems in war '*base*'? Why was this so?
5. *Minimus—i.e.,* natu. Who were his brothers? *Manifesta,* 'unmistakable' son of his father—'a chip of the old block,' as we say. Why did he go to Gabii at night?

7, 8. *Nudarant*=contracted from *nudaverant. Cupiant,* 'would like.' *Hoc—i.e.,* 'me occisum esse.'

11. *Luna.* Why does the poet say it was moonlight? Why does he make the men of Gabii shed tears at the story?
13. *Tueatur.* So, tueri villam—'to look after,' 'direct,' 'conduct,' a farm for any one.
15. *Appellat.* 'Applies to his father' to learn, &c.
17. *Hortus.* The father was in his garden. His son's inquiry was in cipher, *latentia.* The father's answer is taken from Herodotus. The tyrant of Miletus, when Periander sent to ask his advice about managing his state, took the messenger into a corn-field and then proceeded to cut off the ears of all the finest and tallest wheat.

21. *Ut.* What meanings has *ut* with the indicative? *Decussa lilia*, 'the beheading of the lilies.'
24. *Traduntur.* The city was handed over to Tarquinius the Proud. *Nuda*=nudata, orbata.
25. *Ecce.* Announces the beginning of another incident. Brutus 'the dullard' was a nickname given by the young Tarquins to their cousin Lucius Junius. He pretended to be stupid for the same reasons as made David pretend to be mad at Gath.
27. *Phoebus.* A snake coming from under the altar and devouring the offerings was such a terrible omen, that the king was not content with asking the soothsayers of Etruria, but sent to Delphi.
29. *Suae*=his *own* mother, the queen, and not the mother of all men, the earth. Turba=the sons of Tarquin, who did not take the meaning of the god.
34. *Creditus*, 'being supposed.' He pretended to stumble.
36. *Obsidione*, 'by reason of the siege.' The Romans waited long to reduce Ardea by famine.
37, 38. *Dum vacat.* The verb is impersonal here. 'While there is leisure.' *Hostes—i.e.*, the Romans. *Luditur*, impersonal pass., 'a militibus' understood.
40. *Accipit*, 'entertains.' *Rege creatus*—either Aruns or Titus. *Creatus* takes abl., as *natus*, *ortus*, *satus*, *prognatus* do. *Ex illis*, 'of their number.'
42. Conquerors often offered up their arms as a temple offering.
43, 44. *Socialis*=coniugialis. *Mutua cura*—do our wives think of us as much as we do of them?
45. *Studiis.* 'From the zeal' with which each extols his wife.
49. *Nox superest—i.e.*, we can get to Rome and back before dawn.
51. *Illi*=domini.
53. *Coronis.* Garlands were worn at banquets. The garlands were in disorder, the wine was on the table, the ladies had not gone to bed.
57, 58. They were spinning the wool allotted to them into thread. *Tenui*, 'low,' 'gentle.'
60. *Lacerna.* It was the custom for Roman matrons to weave a military cloak for their husbands every year they were away.
61. *Plura—i.e.*, quam ego audio. She stayed quietly indoors, and heard no news.

63, 64. *Restas* for *resistis.* 'Thou art withstanding,' 'resisting.' *Improba*, 'relentless,' 'unfeeling town.' *Meliores*=the Romans.
65. Order *ille meus est temerarius.*
66. *Quolibet*, adv. of place.
69. *Desinit.* She can go on no longer, but bursts into tears.
72. *Facies*, 'her look,' 'expression.'
74. *Pependit*, perf. of *pendeo.*

IV.—REGIFUGIUM.

Lucretia, who has suffered dishonour from Sextus Tarquinius, sends for her husband and her father, and in broken words communicates her shame. Then, preferring death to dishonour, she stabs herself suddenly in their presence, with a dagger she had secretly prepared. Father and husband are desperate with grief; but Brutus, casting off the mask of madness, which for his own safety he had assumed, snatches the weapon from the wound and avows himself the champion of vengeance. Lucretia is followed to the tomb by a sorrowing and indignant crowd; and Brutus heading the agitation, king Tarquin and his sons are for ever expelled from Rome. Henceforward the very name of king was intolerable to the Romans, and the anniversary of the flight (Regifugium or Fugalia) was regularly commemorated. The date assigned to the event is B.C. 509.

1. *Illa.* Lucretia.
2. *Ut.* The comparison is not merely in respect of grief, but she has arrayed herself in mourning as a preparation for her own death.
7. *Reticet.* The 're' expresses bashfulness—'refuses to speak:' so, *revereor.* What is the difference between *tacere* and *silere?*
9. *Hinc . . . hinc*, 'on one hand . . . on the other.'
10. *Indicet.* There is an '*ut*' suppressed. Notice *indīcet*, not *indĭcet.*
12. *Ideo.* 'For all that,' although she tried over and over again. Cf. 'Si tamen tempestate fuerit abreptus, non *ideo* minus erit gubernator.'—Quint.

13. Not only the original shame, but this further shame, that she must tell it herself.
15. *Potest—i.e., narrare. Restabant—flevit.* The change of tense must be noticed, the perfect expressing a sudden act.
17. *Coactae,* genitive after *facto.* Nothing can be a *sin* that the will does not consent to. Her shame had been forced upon her.
18. *Nego,* 'refuse.' The antecedent is here in the same clause as the relative, the full sentence being *quam vos mihi datis veniam, eam veniam ipsa nego.*
21. *Tunc quoque.* Then as before, fearful of shame.
25. *Sua nomina.* Brutus means stupid, 'dullard.'
— *Fallit.* 'Gives the lie to.'
26. *Fixa,* 'deep buried.' The wound was deep and sure.
27. *Generosus.* Think of the etymology. What is *generosus equus?*
29. *Per* is sometimes disjoined from its case, especially in adjurations. Compare Verg. Aen. iv. 314: Per ego has lacrimas dextramque tuam te. So πρὸς in Greek—μὴ πρός σε Θεῶν τλῇς με προδοῦναι. Notice that the intervening words are pronouns.
— *Fortem, castum.* These epithets are applied to *cruor,* because by the very act of shedding her blood she showed herself *fortis et casta.* What part of speech is *daturum?*
32. In Brutus it was *dissimulata virtus,* but *simulata insania.*
33. *Sine lumine,* an adjectival expression to be taken with *oculos.* It is equal to *lumine cassos,* 'sightless.'
34. *Dicta,* a noun: the obj. of *probare. Visa,* what part of speech?
35. *Animi matrona virilis.* Observe the antithesis, *matrona virilis.* The latter word would seem chosen, not only to express that she had the heart of a man, but as suggesting a cause for the publicity of the funeral. It must be remembered that women in the old days lived in great privacy.
36. *Lacrimas invidiamque—i.e.,* people who showed these emotions. For whom the *lacrimae?* against whom the *invidia?*
37. Why is Quirites appropriately used here?
39, 40. A revolution described in two verses.

V.—ARIADNE.

There are several versions of the story of Ariadne, of which Ovid adopts the following: Theseus was sent by his father to Crete to convey the Athenian youths and maidens who every year had to be sent to feed the monster Minotaurus, who was shut up in the labyrinth of Gnosus, the royal city of Crete. Ariadne, the daughter of Minos the Cretan king, falling in love with Theseus, gave him the string by which he was enabled to reach the monster, kill him, and escape. She then fled with him to Naxos, where he proved faithless and forsook her. As she was wandering in frenzy about the island, and contemplating suicide, Dionysus landed at the island, and overcome by her beauty, made her his wife, and placed the crown which was his wedding present among the stars.

1, 2. *Gnosis*, 'the maid of Gnosus.' *Dia*, another name for Naxos. Where is Naxos?

3. *Utque erat*, 'just as she was,' unsandalled and with disordered hair.

5. *Thesea*, Greek acc. *Surdas*. The waves paid no more heed to her prayers than Theseus did:

"'Be still, ye winds,' she cried, 'stay, Theseus, stay!'
But perjured Theseus hears no more than they."—Gray.

6. *Imbre*, sc. lacrimarum. *Indigno*. She deserved a brighter fate.

7, 8. *Utrumque—i.e.*, clamare decebat, flere decebat. *Turpior*, 'less beautiful.'

10. *Quid mihi fiet?* 'What will happen to me?' 'what will be my end?'

11, 12. *Sonuerunt*. The abruptness with which this sentence is introduced, and the perf. tense, mark the rapidity with which these sounds surprised her. *Attonita*, 'frenzied;' what does the word mean literally?

13. *Rupit*, *rumpere vocem*, *questus*, *verba* = 'to give vent to,' like the Greek ῥῆξαι φωνήν. It is used of utterances which you are powerless to repress. *Novissima*. Cf. novissimum agmen.

15. *Mimallonides*, for *Mimallones*, the Macedonian name for the Bacchae.

18. *Pressas*. He could just stick on by resting his weight on the ass's mane. *Ante*, adv.

23. *Deus—i.e.,* Bacchus.
25. *Puellae,* dat. She could cry Theseus! no more.
28. *Madida.* Why is this epithet added to *palus?*
29. *Cura,* 'love'—*i.e.,* 'object of love.' *Fidelior* quam Theseus.
31, 32. *Munus,* 'for a wedding gift.' *Dubiam*—the mariner in perplexity shall steer by thy crown in the sky. Cf. dubiam rege, navita, pinum.
36. *Posse* is the subject of est. *In facili est,* 'is feasible.' To do all and everything is feasible for a god.

VI.—BACCHUS MELLIS REPERTOR.

Bacchus has the glory of being the first discoverer of honey, and hence offerings were made to him of honey-cakes and sweetmeats at the Liberalia, or festival of Liber, another title of the god. According to the legend, while the god was traversing Thrace some bees were attracted by the noise of the cymbals which his attendants carried. Bacchus places them in a hollow tree, and is rewarded by a hive of honey. The Satyrs, delighted, turned to seek honey where they could, and the old man Silenus has a 'find,' which he greedily conceals. A mishap befalls him in trying to secure all the honey for himself.

1. *Liba.* The Romans used to mix honey in their wine: hence the offering of honey-cakes.
2. *Ferunt,* cf. *memorant.* *Reperta,* what part of the verb?
3. *Hebrus,* a swift river in Thrace, washing down much sand. What is the meaning of '*osus*' as a termination of adjectives?
4. Notice the use of the negative form: *non ingratos*=gratissimos. So *non vetat,* 'he allows.' *Nec mora,* 'at once.' A similar usage is found in Greek.
5. *Rhodope* was a range of mountains extending west from the Hebrus. Pangaea was a portion of the range of Haemus further westward, and to the north of Macedonia.
7. Why *novae?* *Volucres,* lit. winged creatures; used here of bees, generally of birds.
8. *Apes* sequuntur sonitus, quos aera movent (give forth).

8. *Aera*, in the plural=things made of brass: brass instruments, here 'cymbals:' very often=statues in bronze.
10. *Praemia*, 'the reward for the discovery of honey.' Cf. occisus Caesar, 'the assassination of Caesar.' The reward was the *Liba* or honey-cakes given to Bacchus at his festival.
11. *Levis*. Distinguish *lēvis* and *lĕvis*.
— *Senex*=Silenus.
12. *Quaerebant*. What does the tense mean?
14. *Et*, 'as well.' He not only hears the noise—he actually catches sight of a comb.
— *Senex* seems added humorously: he was a cunning old rascal.
19. After all it was a hornet's nest.
23. A picture in few words.
24. Notice the spondees in the first half of the line, and the stop after *rident*. The verse goes heavily, as he did.

VII.—CEPHALUS AND PROCRIS.

Cephalus was a Phocian hunter of great renown, who married Procris. Often, when heated by the chase, he would lie on a shady bank and call to the breeze, Aura, to come to him. Some busybody told Procris of this, and she, being of a jealous mind, thought Aura was the name of a rival. She determined to find out, and hid herself in a thicket near the bank where Cephalus was wont to rest. She soon was convinced of her mistake, and started to throw herself into his arms. He, with the haste of youth (iuveniliter), mistook the white dress for a white doe, and shot her with an arrow. The story is prettily told by Moore.

"A hunter once in that grove reclined
  To shun the noon's bright eye,
And oft he woo'd the wandering wind
  To cool his brow with its sigh.
While mute lay e'en the wild bee's hum,
  Nor breath could stir the aspen's hair,
His song was still, 'Sweet air, oh come!'
  And Echo answered, 'Come, sweet air!'

But hark! what sounds thro' the thicket rise?
  What meaneth that rustling spray?
''Tis the white-horned doe,' the hunter cries,
  'I have sought since break of day.'
Alas! 'twas not the white-horned doe
  He saw in the rustling grove,
But the bridal veil, as pure as snow,
  Of his own young wedded love."

1. *Ne—credideris.* A prohibition can be expressed by *ne,* with either the imperative or the perf. subj., but not with the pres. subj.; you can say for 'do not do it,' *ne fac* or *ne feceris;* but *ne facias* =*ut non facias*, 'that you may not do.'
3. Hymettus, a mountain in Attica, was celebrated for its bees. It was, as we see, covered with flowers.
5, 6. *Non alta.* Why this epithet? Which is best to hide in—a thicket with brushwood and shrubs, or a forest of tall trees? *Ros maris*=*ros marinus* or *rosmarinum.*
8. *Culta.* The pine here mentioned is not the forest-tree used for shipbuilding, and called by Vergil *nautica*, but a shrub called *pinus hortensis.* Cf.

'Fraxinus in silvis pulcherrima, pinus in hortis.'—Verg., Ecl. vii. 65.

10. *Tot generum*, of all these kinds of trees, 'of the various trees.'
14. What is the derivation of *mobilis?* What other forms of the word are there?
15. *Deferre* is a word particularly used of gossips, scandal-mongers, informers of all kinds. Look out the word '*delator.*' *Male* to be taken with *sedulus.* There are things in which people may be too busy.
19. *Lectis racemis* denotes time: 'when the vintage is over'—*i.e.*, in the autumn.
22. *Non satis apta*, because unripe.
23. Do you notice anything in the scanning of the line? The *it* of 3d pers. sing. of verbs was originally long.
24. *Indignas.* Procris was too good for such troubles.
27, 28. *Perventum.* Understand *est*—*i.e.*, ab illâ. How are neut. verbs used in the passive voice? *Fortis*, 'resolute;' she had nerved herself up for it.

29. *Quid mentis*, 'what were your feelings?' *Male sana.* So, *male fortis* means a coward.
32. *Nunc iuvat*, because she was anxious to know the worst. *Incertus amor*, her love 'fluctuated' between joy and shame.
33. Four things combined to make Procris believe in the perfidy of Cephalus. What were these? *Quae*=talia ut—'to force her to belief.'
34. *Esse*, 'are,' 'are true.' A jealous lover thinks all misgivings are well founded.
35. *Tenues*, to be taken closely with *contraxerat.* When are the shadows longest? Cf. 'Ere human statute purged the *gentle* weal' for this use of the adj.
37. *Silvis*, abl. from the great woods, where he had been hunting.
— *Cyllenia proles*, 'Son of Mercury,' who was himself a son of the nymph Maia, and was born on the top of Cyllene. Cf.

> 'Quem candida Maia
> conceptum gelido Cyllenes vertice fudit' (brought forth).

41. What words of his revealed her mistake?
— *Miserae—i.e., puellae.* *Error nominis*, 'mistake in the name.'
45. *Movisse—i.e., frondes.* Remember *moveo* is a transitive verb. *Artus corripere*, 'to gather your limbs up,' 'get yourself together.
50. *Hic locus—i.e.*, pectus meum.
51. *Laesa*, 'wronged, hurt by no rival.' *Ante diem*, 'before my time.'
52. *Positae*, 'laid low.'
53. *Nomine*, 'on account of the name.' Aura was a lady's name.
54. *Lumina*, 'my dying eyes.' Cf. Pope's

> 'By foreign hands thy dying eyes were closed.'

55. *Lapsus*, 'floating away.' He hung over her, and caught her fleeting breath. *Incauto:* if she had been less hasty, all this would have been avoided.

VIII.—EXSUL AGOR.

Ovid, after enjoying for some time the favour of the Emperor Augustus, was finally, for some cause which was never revealed, ordered on a short notice to leave Rome, and betake himself to Tomi in Scythia, upon the north-west shore of the Euxine, a district out of the civilised world. It is supposed that Ovid had been in some way connected with a scandal affecting the private family of the Emperor; but whatever it was, the poet does not choose to make any disclosure himself, probably judging that silence would be his best claim to pardon. For his banishment was technically a 'relegatio,' not an 'exsilium,' and he thus had hopes of being finally allowed to return. In the following verses, we have a description of his last farewell to his wife and family. His daughter Perilla, however, was in Africa with her husband, and did not even know of the change in his circumstances. He never returned, but died in his distant home.

1. *Subeo*, like *succurro*, often used of thoughts and feelings rising in the mind. '*Spes mihi magna subit:*' '*pulchrumque mori succurrit in armis.*' *Urbs*, 'the capital.'
4. *Nunc quoque*, now when I recall the scene, as at the time.
6. *Extremae Ausoniae.* Utmost Ausonia, 'Ausonia's verge.' *Ausonia* =*Italia*, within the borders of which he was not to remain.
7. Time had not been given me, nor had I the fortitude: *parandi*, '*for* making preparations.'
8. *Longa mora*, the long period during which he had lived in favour at Rome.
9. *Servorum*—*i.e.*, legendorum. So *vestis opisque legendae.*
12. Dazed by the lightning-stroke, he hardly knows whether he is alive or not.

> 'And stunned me from my power to think,
> And all my knowledge of myself.'

13. *Dolor ipse*, the very acuteness of the pain recalled me to myself, as the pain in his limbs recalls the victim of the lightning.

15. *Extremum.* A cognate acc. with *alloquor.*
16. *Unus et alter,* 'one or two.
18. Cf. '*indigno teneras imbre rigante genas.*' *Indignus* is used actively and passively. 'Not deserving,' or 'not deserved.' 'Innocent.'
21. The 2d pers. of the subj. is often used indefinitely, 'one might look.' So *putes, putares.*
22. *Taciti funeris.* Notice *taciti.* In old usage, funerals were attended with great exclamations of grief, and professional mourners were engaged. Cp. Jeremiah ix. 17.
23. Man, woman, and slave are all weeping. *Funere.* Banishment was as sad as death.
26. *Caperetur.* Why imperf.?
27. *Quiescebant,* 'began to hush.'
28. *Alta* must be taken in close connection with '*regebat:*' high in the heaven.
29. *Ab hac,* 'by its light:' *cernens,* 'discerning.'
30. Why *frustra?* He lived close to the Capitol.
33. *Relinquendi,* 'whom I am forced to leave.'
35. It is too late to take up a shield after the wound has been received.
37. *Caelestique viro,* Augustus. It became common to speak of the Emperor as a god.

These lines throw a little light on the uncertain question, why he was banished. Whatever the offence was, Ovid represents it as imprudence, not a crime.

38. *Pro,* 'instead of.'
39. Ut (='granting that') auctor quoque poenae sentiat id quod vos (*i.e.*, Numina) scitis.
40. I can be happy (even in exile) if only the god (the Emperor) be appeased.
43. *Ante lares.* The lares were the guardian spirits of the family presiding over the hearth and whole house.
44. *Extinctos,* because the favour of the gods was withdrawn; so *adversos penates.* *Contigit,* 'kissed.'
47. The night is conceived as rising from the ocean, and sinking back again at the return of day. 'Et iam nox umida caelo praecipitat, suadentque cadentia sidera somnos.'
48. *Parrhasis,* 'Arcadian.' Callisto, daughter of Lycaon, an Arcadian king, had been changed by Juno, on account of jealousy, into a bear: but she was afterwards made a constellation.

48. *Axe suo,* her own portion of the heavens.
49. *Quid facerem,* 'what could I do?' Notice the tense in *retinebar.*
50. Literally, 'That was the last night for the ordered exile'—*i.e.*, the last night to which it could be deferred.
52. Vide vel quo festines ire vel unde proficiscaris.
53. He pretends that the hour has not yet come which he had fixed for his departure.
55. His feet seemed as if they refused to go.
56. *Indulgens animo,* 'humouring the heart.'
58. *Oscula summa,* 'the last kiss.'
59. He made false excuses to himself, pretending that he had something more to say.
62. *Utraque.* What were the two hardships he has just been speaking of?
63. Iique sodales negantur quos ego (sodales) dilexi.
66. *Thesea fide,* 'with the faith of Theseus.' Theseus went down to the lower world to assist his friend Peirithous to carry off Persephone.
68. *In lucro,* 'is to be counted gain.' Cf. '*quem sors dierum cunque dabit, lucro Appone.*'
72. The derivation of *Lucifer* will show the meaning of the line.
73. *Dividor,* middle in meaning, 'tear myself.'
75. *Mettus,* usually known as *Mettius Fufetius,* instead of giving aid to Tullus Hostilius in a war with one of the Etrurian cities, had remained a 'spectator certaminis,' intending to side with the conqueror. As a punishment, Tullus ordered him to be torn asunder by chariots driven in opposite directions.
77. *Tum vero,* 'then more than all.' *Tum demum,* then, and not till then.
83. *Et,* 'for me too,' as well as you.
84. 'A small burden to add to the exile ship.' *Accedam,* lit., 'I shall be added.'
88. 'Surrendered her will to what was best.' *Utilitas*—*i.e.*, it was best that she should remain with her family: almost = 'right' or 'duty.' *Dare manus,* 'to surrender.'
89. *Ferri* seems to be used in the sense of '*efferri,*' the technical term for the removal of a dead man from his home to the grave. *Sine funere,* literally 'without (actual) death;' 'to pass forth to living death.'

91. *Tenebris,* mental, not actual.
92. *Narratur complorasse modo se;* the subsequent nfinitives are all dependent upon *narratur.*
99. *Ponere,* 'to lay aside.'
100. *Mei,* objective genitive=*quum me respiceret.*
101. *Sic,* in reference to *absentem.* *Tulerunt,* 'have decreed.'

IX.—DIVINI GLORIA RURIS.

The poet is singing of the Ambarvalia (from *amb,* 'around,' and *arva*), a rural festival, at which a victim was led around the fields as soon as they were ripe for the sickle. The *fête* was also called Suovetaurilia, beause a *sus,* an *ovis,* and a *taurus* were sacrificed at it. It is thus described by Vergil:—

Cuncta tibi Cererem pubes agrestis adoret,
cui tu lacte favos et miti dilue Baccho,
terque novas circum felix eat hostia fruges,
omnis quam chorus et socii comitentur ovantes,
et Cererem clamore vocent in tecta, neque ante
falcem maturis quisquam supponat aristis
quam Cereri torta redimitus tempora quercu
det motus incompositos et carmina dicat.

1. *Pura,* 'spotless;' soiled hands and soiled garments were inadmissible at a sacrifice.
3. *Ut,* 'how.' *Ut* was originally (*qu*)*ut,* and in this sense is derived from *quis,* interrogative. *Sacer,* 'devoted.'
4. *Post,* adv. *Comas,* Greek acc. after *vincta.*
— *Candida,* 'in white robes,' in holiday dress.
5, *Purgare*=to purify, atone for, offer atonement for.
7, 8. The prayer offered to Ceres contained this:—'Utique tu fruges, frumenta, vineta, virgulta grandire beneque evenire sinas, pastores servassis' (old form for *servaveris*). *Tardior,* therefore sure to be caught. *Eludat,* cf. 'Expectata seges vanis elusit aristis.'

9, 10. *Nitidus*, because he has on his holiday clothes. *Ligna*, 'logs.'

12. *E virgis.* The young slaves born in the house used to amuse themselves by building little cottages out of twigs before the fire.

13. *Viden* for 'videsne.' Notice the quantity.

14. *Nuntia.* Because the *fibra* (liver, &c.) was the part especially examined by the *exstispex*, or diviner, who examined the inwards (exta) to find out the will of the gods.

15. *Falernos.* The wine was generally called Falernum—here masc. *Falernus.* After the vintage, the wine was put into jars (*amphorae*), sealed up with pitch over the cork, and stamped with the name of the consul for the year. It was lodged in a storeroom (*apotheca*), near the *hypocaustum*, so as to be mellowed by the heat of the flue—hence the epithet *fumosus.* The oldest wine would naturally lie at the back of the shelves—hence *proferte. Vincula,* the fastenings, whatever they were, by which the cask was secured.

16. As the Falernian was a strong, dry wine, it was often mixed with *Chian,* a sweet foreign wine. Cf. suavior . . . ut Chio nota si commixta Falerni est.—Hor., Sat. I. x. 25.

17, 18. *Madere.* People who had taken a glass too much were said to be *madidi, uvidi. Male ferre—i.e.*, to lose control over the feet. *Festa luce,* 'in high days and holidays.' So Horace, *Dulce est desipere in loco*, ''Tis sweet on occasion to lay aside the sage.'

19. *Bene Messalam—i.e.*, iuvent dî, 'Messala's health.' Sometimes the dat. was used, *sit* being understood in that case. So Plautus, *bene mihi, bene tibi, bene amicae meae,* 'A health to my lady-love, to thee, and to myself;' or *bene nos, bene vos, bene te, bene me.*

20. *Singula verba,* 'a greeting from each.' *Singula* repeats *quisque.*

21. Valerius Messala Corvinus was consul with Augustus, and defeated the Aquitani.

22. *Intonsis avis.* The old Romans were called *intonsi,* because no barbers came into Italy before 300 B.C.

24. *Redditur. Re* in *referre* and *reddere* often implies 'as is due,' 'as we are bounden,' as *sacra refer Cereri.* The same idea is contained in the verse, 'We love Him, because He first loved us.'

25. *His magistris*, abl. abs.

26. *Glande.* It was an idea of the ancients that the acorn was the early food of man.

27. *Illi.* Why is the pronoun used here? See note p. 81, n. 3.
32. *Irriguas—i.e.*, they taught us irrigation.
34. *Securus, sobrius.* What is the derivation of these words? Pure wine makes men heedless; the addition of water keeps them sober.
35. *Calidum sidus.* Look out *canicula* in the dictionary.
39. *Primum=tum primum.* *Satiatus=fatigatus.*
42. *Ornatos—i.e.*, floribus, corollis.
43. *Minio.* Before the invention of masks (personae), performers used to conceal their features by smearing themselves with wine-lees, or other colouring matter.
44. *Ab arte.* Ab is sometimes used with the instrumental abl. in poetry where it would not be used in prose. It is used with *arte* in the following lines:—Namque agor, ut per plana citus sola verbere turben, quem celer assueta versat ab arte puer. 'I spin like a top driven with a whip over level ground, which (top) a nimble lad spins by (help of) his practised skill.'
45. *Hircus.* An allusion to the derivation of the word tragoedia, tragedy, from τράγος, 'goat,' and ᾠδή, 'song'—the goat being the prize in the musical contests at the early village festivals. *Huic —i.e.,* Baccho.
50. *Lucida*, 'snowy.'
51. *Hinc—i.e., e rure.*

X.—NIMBI PRAENUNTIA SIGNA.

This is a description of a coming storm, taken from the First Georgic of Vergil. The 'Georgics' is a work upon agriculture in avowed imitation of the Greek poet Hesiod ('Ascraeumque cano Romana per oppida carmen'), who was born at Ascra in Boeotia, somewhere about the year 735 B.C. The poet recounts the signs of stormy weather, by which the observant farmer may take warning beforehand. The point of the passage occurs in the words, '*Nunquam imprudentibus imber obfuit,*' which imply that with proper caution the agriculturist may protect himself against the weather. The signs of the weather are taken from the Διοσημεῖα of Aratus, a poem very popular at Rome, and translated by Cicero.

1. *Continuo*, 'straightway'—*i.e.*, the moment the wind rises.
2. *Aridus*, 'dry crash.' Cf. ξηρός. Dryness is of course not strictly applicable to sound, but is used to express the grating noise which dry substances make. So in English we can speak of 'liquid melody.'
4. Observe the adaptation of sound to sense in the recurrence of the rolling sound of *r*. This recurrence is called alliteration.
— *Misceri*, 'to be astir.'
5. *Iam*, 'already,' while the wind is yet rising: *sibi* with *temperat*, literally 'restrains itself.' *Sibi temperat* is one idea, governing *carinis* in dat. *Male=vix.*
6. *Revolant*, 'fly back to land.'
7. *Clamoremque ferunt*, 'come screaming.' *Marinae in sicco.* The point to be noticed is, that all these birds leave their haunts.
10. *Vento impendente*, 'when the wind is threatening'—*i.e.*, before the storm has actually started.
15. When there is thunder on all sides, you may be sure that drenching rains will follow. '*Fulminat*'—*i.e.*, Iuppiter. Cf. pluit, ninguit, tonat. These verbs must be translated impersonally in English.
18. *Umida*, 'just drenching sails'—*i.e.*, with the rainfall. The tenses are present to show the immediateness of the result after the omen of the thunder.
— *Imprudentibus.* What is the derivation? 'Without warning.'
20. *Vallibus imis*, ablative of place—by hiding themselves in the valley.
22. '*Shrill.*' Delighted with the prospect of getting prey.
23. *Veterem*, added humorously: the same old thing as before.
24. 'Besides.'
— *Saepius.* Cf. *saepe* in lines 10 and 13. It means that the ant over and over again makes the journey with her eggs. The comparative expresses 'beyond what is usual.' *Et*, 'too,' in addition to other signs.
26. *Arcus.* The rainbow was supposed to drink up water. *Agmine magno.* What is the metaphor here?
27. *Alis*, 'with dense array of wings.' But side by side with *exercitus*, what else might *alis* mean?
29. *Prata*, governed by *rimantur*. *Cayster*, a river in Lydia, famous for swans. *Utque iacens ripa deflere 'Caystrius ales' dicitur.* The passage is imitated from Homer, Il. ii. 460.

30. *Certatim*, each trying to excel the other.
— *Rores.* Why should the water they toss up be called 'rores'?
32. *Incassum*, 'idly,' with no purpose; it is a contrast to '*studio.* They make a great business of a useless matter.
33. Notice the alliteration in this and the next line, and the different rhythm.
— *Improba*, 'villanous.' *Improbus* implies want of respect for anybody else.
35. *Ne nocturna quidem*, 'not even in the night.' Even handmaids shut up in their rooms are not without signs of the weather. *Nocturna* agrees with *pensa.*
36. *Testa*, earthen lamp.
37. Fungi formed in the wick, 'thieves.'

XI.—MAERET NATURA PEREMPTUM.

'Coming events cast their shadows before.' A careful husbandman will be able to detect many indications of a coming storm—in the sky, and above all in the sun. He often foretells greater events than these. 'Before great and terrible days of the Lord,' 'there are wonders in the heavens and in the earth, blood, and fire, and pillars of smoke. The sun shall be turned into darkness, and the moon into blood.' It was so at the assassination of the great Julius.

1. *Falsum*, 'a false prophet.' He is called *certus* Apollo, 'unerring Apollo,' by Horace. Φοῖβος σαφής in Greek.
2. *Caecos*, 'hidden,' 'unsuspected by man.' *Tumultus* (from *tumeo*), 'uprisings,' 'revolutions.' *Fraus* refers rather to the treachery of allies.
4. *Miseratus*, understand *est.*
7. *Quamquam.* The indications of sympathy were not restricted to the sun,—all nature shared in them.
8. *Importunus* is an epithet applied to things that are difficult to get rid of or repress, as *pauperies*, *cura.*

9. *Quotiens.* Livy says: 'Tanta flamma ante mortem Caesaris ex Aetna monte defluxit, ut non tantum vicinae urbes, sed etiam Regina civitas afflaretur.'
10. *Fornacibus.* Because Aetna was the workshop and smithy of Vulcanus and the Cyclops.
14. *Volgo—i.e.*, these portents were not confined to a single grove. *Exaudita,* a verb—so *visa.*
15. *Simulacra,* 'ghosts,' 'spirits.' *Modis miris,* 'in wondrous wise.' Generally it is *simulacra luce carentum,* 'spirits of the dead.'—Cp. S. Matt. xxvii. 52, 53.
17. *Infandum,* 'O horror!' *Sistunt,* here used as a neut. verb.
18. *Ebur, aera*=the ivory and bronze statues of the gods.
— *Maestum,* 'for pity's sake,' 'sympathetic.'
20. *Fluviorum.* Scanned fluvjorum—by making *i* into a consonant, thus lengthening the vowel ŭ before it. *Eridanus—i.e.*, Padus, the king of the Italian rivers.
22. *Apparere,* gov. by *cessavere* understood; *resonare,* by non cessavere.
25. *Sereno.* Lightning in a clear cloudless sky was regarded as a remarkable portent.
27. *Paribus,* because Romans were fighting with Romans.
28. *Iterum.* Pharsalia, in Thessaly, where Pompeius was defeated by Julius Caesar, and *Philippi,* in Macedonia, where Brutus and Cassius were defeated by Augustus, are here identified as both belonging to Emathia, which was, properly speaking, a part of Macedonia. *Haemus,* a mountain in Thrace.
29. *Superis,* dat.
35. 'There were giants in those days.'
36. *Indigetes,* deified forefathers. *Vesta* represents the *di patrii, Romulus* the *Indigetes.*
38. *Hunc iuvenem—i.e., Augustus.* *Saltem,* 'at least,' all others having failed.
40. The Romans boasted to be descended from the Trojans. Laomedon, the founder of Troy, induced Apollo and Neptune to assist him in the building, and then cheated them of their promised rewards. He treated Hercules, who freed the city from a sea-monster, in the same way. Laomedon deos mercede pacta destituit.—Hor.
41. Already the gods long to add Augustus to their number.

43. *Quippe*=quia-pe. *Quippe ubi*=quod apud hos. *Versum*, verb, understand *est*, 'inverted.' Right has become wrong, and wrong right.
44. *Facies*, 'forms;' *non ullus*, &c., because 'the peaceful peasant to the wars is prest.'
— *Aratro*, dative.
46. *Rigidum*, clearly contrasted with *curvae*. *Rigidus* is applied to things that do not bend, — keep their shape (cf. rigidum honestum, rigida innocentia); and the sword of the Romans was straight. It nearly equals *rectum*.
47. *Hinc—i.e.*, in Parthia, where Antonius was warring. Agrippa had gone against the Gauls and Germans.
48. *Legibus inter se*, 'breaking their mutual leagues.'
49. *Impius*, 'unnatural.' *Pietas* is natural affection. Civil war outrages natural affection by ranging father against son, and brother against brother.
50. *Carcer*, 'a cell.' *Carceres*, the stalls in which the chariots were kept until the signal for starting was given.
51. *In spatia*, like *in dies*. The preposition is so used with words expressing increase or diminution—as *minuitur in dies, crescit in dies*, 'grows greater or less every day.' *Addunt in spatia*, 'increase their pace every round.'

XII.—SATURNIA TELLUS.

The poet recounts the glories of Italy. The treasures of India and Arabia may not vie with it. It cannot boast indeed of oxen breathing fire, but it yields in full abundance wine, and olives, and corn. Here, too, are there beautiful flocks and herds, nor is the serpent and tiger found here. But it has time-honoured cities, upraised by the hand of man, and seas, and harbours, and rich veins of metal. Above all, it has a glorious brood of sons, who have subdued the world. 'Magna parens frugum, magna virum.'

2. Hermus was a large river in Asia Minor, rising in Phrygia and falling into the Gulf of Smyrna. The Pactolus, also famous for its sands of gold, is a tributary of the Hermus.
3. *Certent,* 'may vie.' Bactra properly was the capital town of Bactria, a province of the Persian empire. It is characteristic of Roman poetry to particularise places, instead of speaking generally of 'the East.'
4. *Panchaïa* was a fabulous island off Arabia (for which it here stands), in which Euhemerus, who tried to explain away everything supernatural in ancient religion, professed to have got his authorities.
5. Like Colchis. Jason, by the charms of Medea, yoked the fire-breathing oxen of Colchis, and sowed in the soil the teeth of a dragon, from which there cropped up a brood of armed men.
6. *Satis dentibus* is probably the dative. 'For sowing,' 'where he might sow.' According to Ovid he first ploughed the soil with the team of oxen, and then sowed the teeth '*aratos spargit in agros.*' For the use of the participle (=*serendis*), compare p. 89, l. 10.
7. *Virum* with *seges,* 'warrior crop.'
8. *Massicus. Mons Massicus* was in Campania. The Massic wine came from the southern slope of the mountain, the Falernian from the east.
9. What do you notice in the scanning of this line?
10. *Hinc,* 'from this land.' *Campo,* the field of battle.
11. *Clitumnus,* a small river in Umbria. In the grove where it rose there was a temple to the river god, hence *sacro.*

White bulls were conducted before the triumphal car—hence *duxere triumphos.* They got their whiteness from the purity of the stream.

12. *Tuo sacro.* It is not usual to have the pronominal adjective in conjunction with another adjective. Cf. *Atque haec ipse suo tristi cum corde volutat.*
13. Supply the verb. *Alienis,* 'not its own,' opposite of *suis.*
15. *Bis,* 'twice a-year.' *Pomis,* abl. of respect. *Utilis—i.e., hominibus,* 'blesses man with fruit.'
17. *Semina,* brood.
18. Notice the peculiar rhythm. *Tanto,* so large as in other countries.
20. What is the difference between *opus* and *labor?* *Labor* here=

'massiveness' or 'grandeur,' as indicating effort. So πόνος in Gr.

23. The 'mare superum' and 'mare inferum.' Look at the map.

24, 25. Notice the double form 'anne.' *Lari*=Como: *Benacus*=Garda —fremitu marino—*i.e.*, owing to its size it is compared to the sea.

26. The Lucrine lake was separated from the bay of Puteoli by only a narrow piece of ground, and originally was part of the bay itself. Agrippa again connected it with the sea by forming a channel, and embanking it (*claustra*). He also connected it with the *Lacus Avernus,* another lake behind the Lucrine, and so formed two harbours within the bay. He called the whole harbour Julian, after Augustus.

27. *Indignatum*, 'chafing.'

28. *Refuso*, 'as the waters are dashed back.'

31. *Fluxit* of the veins of metals. Notice the tense. The Senate forbade the working of mines.

> 'Our quarries, deep in earth, were famed *of old*
> For veins of silver and for ore of gold.'

34. P. Decius Mus, father and son (B.C. 340, B.C. 312), sacrificed themselves to save their armies,—the one in the Latin war, the other at the battle of Sentinum.

Marios, men like Marius, &c. *Marius* defeated the Cimbri, B.C. 101, and averted a great danger from Rome.

Camillus saved the Capitol from the Gauls, B.C. 390.

Scipiadas, the Scipios. P. Corn. Scipio, Africanus Major, brought the second Punic war to an end, B.C. 202, at the battle of Zama. P. Corn. Scipio Aemilianus Africanus Minor was the destroyer at Carthage, B.C. 146. Notice the patronymic—here it equals Scipiones. Cf. 'aut geminos, duo fulmina belli, Scipiadas, cladem Libyae.' *Scipiōnes* would be inadmissible in this metre.

39. *Tibi*, 'in thy honour.'

41. *Ascraeumque.* See Introduction, p. 97.

XIII.—AGRESTIS GLORIA VITAE.

1. *Norint*=noverint. *Sua*, people can see the blessings of others, few know their own.
2. *Ipsa*, 'of her own accord,' 'willingly,' 'ungrudgingly.'
3. *Humo*, abl. 'from her soil,' *iustissima*. Cic. says, *Terra nunquam sine usura reddit*—'The earth never repays without interest.' *Fundit:* what is the cornucopia?
4. *Foribus superbis*, abl. of quality with *domus alta*.
5. *Mane*. From 6 o'clock to 8 o'clock A.M. was the time for levees at Rome. *Totis aedibus*, 'from the whole mansion.'
6. *Inhiant—i.e., agricolae.*
7. *Illusas*, 'embroidered,'—the golden threads play in and out. *Ephyre*, old name for *Corinthus*. *Aera*, a mixture of gold, silver, and copper.
8. *Assyrio*, here=Tyrio. *Casia*, an aromatic shrub. *Liquidus*, 'pure.' Cf. *liquidos fontes.*
9. *Usus olivi liquidi*, 'the service of clear oil.' The oil is better for use and health in its original state.
10. *At secura*, &c.

> 'An easy, quiet, and secure retreat,
> A harmless life that knows not how to cheat.'—Dryden.

11. *Latis*, 'unconfined.'
12. *Vivi*, 'natural,' opposed to artificial ponds and fountains. Cf. *vivoque sedilia saxo*. *Tempe*, Greek acc. plur. (Τέμπεα, Τέμπη).
16. *Sancti patres*, 'reverence for age.'
17. *Iustitia*=Astraea (Δίκη). Justice was driven from the earth in the age of bronze. She lingered as long as she could among the rustics.

> 'From hence Astraea took her flight; and here
> The fruits of her departing steps appear.'—Dryden.

18. *Primum*, taken up by *sin*, v. 26. Above all things, Vergil wished to sing of the secrets of nature, and to write a philosophical poem as Lucretius did; but, if this is denied him, he turns to the country for his theme. *Ante omnia* to be taken with *dulces.*

19. *Sacra fero*, as though he were a priest of the Muses. Horace calls himself '*Musarum sacerdos.*' 'In honour of whom I bring my offering,' or 'whose sacred badge I wear.'
20. *Accipiant—i.e.*, among the philosophic poets.
21. *Varios*, because Vergil thought that eclipses might come from various causes. *Labores*, as though it were painful to the moon to be eclipsed.
23. Alluding to the ebb and flow of the tides. *Obex*, the water-line—what Job calls 'the bars and doors' God placed for the tide, when He said: 'Hitherto shalt thou come, but no further; and here shall thy proud waves be stayed.'
25. Why the nights are so long in winter. *Tardis*, 'slow' in going.
27. Some ancient philosophers thought the intellect was in the heart. Chill blood deadened the mind and checked the thoughts.
29. *Inglorius*, 'to fame unknown,' not achieving such a reputation as Empedocles, Aratus, Lucretius did.
30. *Sperchius* (Σπερχεῖος), a river of Thessaly. *Bacchata*, pass., 'revelled o'er.'
31. *Tāÿgĕta—i.e.*, ὄρη, the mountains of Taygetus.
— *Haemus*, mountain in Thrace.
33. *Felix*—sc., ille est; it refers probably to the philosopher Epicurus.
35. *Acheron*, a river in Hades. 'The river of Woe.' Ἄχος, pain.
36. The happiest of men is the philosopher; next to him the countryman.
39. *Discordia*, alluding to the quarrels of the brothers Phraates and Tiridates for the Parthian throne.
40. *Descendens*, coming down from the high land north of the Danube. The Dacians used to form leagues with the tribes dwelling along the Danube against the Romans.
41. *Res*, politics, 'schemes.' *Peritura*, 'doomed' to vanish before the advance of the Roman Empire. Neque *ille:* when an oblique case (like *illum* of the preceding sentence) becomes the subject of the next, the subject must be expressed by a pronoun. When otherwise are pronouns used?
46. *Caeca*, full of hidden dangers.
47. *Penetrant*, 'force their way into.' These lines probably allude to Antonius.
48. *Sarranus.* Sarra was the old name of Tyre. *Excidiis*, abl. of means, like '*bello* petere,' 'to attack,' 'assail with arms.'

51. *Rostris.* One is attracted by the distinction of an orator in the Forum; *hunc*, another aspires after popular applause as a statesman.
52. *Geminatus enim*, 'rolling aye again and again.' Cf. Aen., viii. 84. 'Tibi enim tibi, maxima Iuno,' 'to thee, aye to thee.'
53. *Corripuit*, aorist tense, 'carries away.' *Gaudent perfusi*, 'they glory in weltering.'
54. *Exilium*, 'a place of exile.'
56. *Dimovit*—has ploughed his land while wars and state troubles occupy the dwellers in towns.
57. *Anni*=annuus, 'employment for the year.'
59. Nec requies est anno qua non (quin) exuberet annus. There is nothing to prevent the year constantly providing something.
61. *Oneret—i.e., annus.*
62. What tense is *vēnit?*
— Sicyon, celebrated for its olives, in Achaia.
65. *Mitis*, to be taken closely with *coquitur*, 'ripens.'
66. *Interea*, 'meanwhile'—*i.e.*, while the farm is prospering without.
— *Oscula.* Cp.

'Or climb his knees the envied kiss to share.'—Gray.

70. *Ipse.* The farmer thinks it his duty to see that the sacred seasons are kept. *Fusus*, 'stretched.' *Ipse*, like αὐτός, 'the master himself.'
71. *Coronant—i.e.*, floribus. *Ignis*, a fire on an altar.
73. *In ulmo.* The mark to be hit is hung from the elm. *Certamina*= the prizes of the certamina. So ἆθλα means either 'prizes' or 'contests.'
74. *Palaestrae*, 'for wrestling.'
78. *Una*, 'a single city.'
79. *Dictaei.* Juppiter was hid in the cave Dicte in Crete, to escape the fury of Saturn.
80. Till a late period the Romans reverenced the oxen for their services to man, and never allowed them to be killed.
81. *Aureus*, 'in the age of gold.'
84. *Spatiis*, to be taken with *immensum.* *Spatium*, a lap of the course. *Immensum spatiis* implies that he had been round the course repeatedly; 'a course of unnumbered rounds.'

XIV.—URGET AMOR COGITQUE FEROS IN PRAELIA TAUROS.

Two bulls contend in rivalry for a lovely heifer.

1. *Pascitur.* 'See grazing.' What does the act *pasco* mean? *Sila,* a wood in the district of the Bruttii.
2. *Illi*, the bulls. *Alternantes,* 'now one, now the other,' thrusting home.
4. *Versaque,* 'front to front.' *Obnixos,* neither will give in.
5. *Olympus,* often used for 'the heavens;' 'the welkin.'
6. *Alter*, 'one of the two.'
7. Like some great man banished.
8. *Multa,* 'with many a groan.'
9. *Inultus,* emphatic. *Amores*=object of love.
10. *Excessit.* Notice the tense expressing the abruptness of the departure='he is gone.' The words *regnis* and *avitis* impart a human interest and dignity to the conflict.
12. *Instrato,* 'unstrewn.' *In,* the negative, like the Greek ἀν: ἄστρωτος.
14. *Irasci in cornua,* 'to gather fury for the employment of his horns.' He trains for a passionate conflict.
16. *Proludit.* Notice the metaphor, 'rehearses,' like a warrior in training. Cf. iurgia proludunt—Juv.

'Then to the prelude of a war proceeds.'—Dryden.

18. *Signa movet.* What is this a metaphor from? Look at the end of the line.
19. (The furious rush of the bull) *is* wild as the fury of the storm.
20. *Longius,* with *albescere.* 'Far from shore.'
— *Ex alto,* 'from the deep.' *Sinum trahit,* 'gathers its curve.'
22. *Monte,* 'the crag' on which it breaks. 'The water seethes up from beneath.' The lowest water, owing to the shock, comes foaming to the top.

XV.—LABITUR INFELIX.

A scene from a cattle-plague or rinderpest.

1. *Ecce*, used to attract attention to a new subject. See Lucretia, line 25. *Fumans*—the steer is seized with the disease without warning.
4. *Fraterna morte*=morte fratris.
7. *Movere*, 'charm.' *Volutus*, 'rolling.'
9. *Solvuntur*, 'sink in,' 'hang loose.' *Ima latera*=all its long flanks.
12. *Atqui.* The poor steer had not impaired his strength by luxury and excess.
— *Massica.* Mons Massicus was celebrated for its vine in the Ager Campanus. See p. 102, l. 8.
13. *Epulae*, 'courses.' *Repostae*, 'served in succession.'
15. *Exercita*, 'awearied' before it gets to the sea; or possibly 'run clear.'

XVI.—NIL HORTO DEERAT.

The poet would fain sing, if space allowed him, of gardens and flowers. He calls to mind an old man at Tarentum, who, from a few acres good for nothing else, used to gather abundant produce of flowers and garden crops. By his skill he used to anticipate the natural seasons. And thus he was always the first with his hives of bees. The extract is from Vergil's book on Bee-keeping. It is said that Vergil's father was a great bee-master, so that the poet had early acquired a knowledge of bees, and affection for them.

1. *Et*, besides bees. *Colendi*, gov. by *cura.*
— *Forsitan canerem.* Perhaps I would sing if I were not already bringing my work to a close.
2. *Rosaria :* look out this word. *Paestum*, in *Lucania.* Called also Poseidonia, now celebrated for the magnificent ruins of a temple of Poseidon.
3. *Potis rivis*, 'in drinking the streams.' *Intiba*, 'endive.'

4. *Tortusque,* 'twisting through.' *Cucumis,* 'gourd.'

'With bodies crookèd, and with bellies deep.'—Dryden.

5. *Sera,* acc. used adverbially. Cf. *lene sonantis : vana tumere.*
6. 'Nor *if I had sung,* would I have passed over.'
8. *Namque.* The reason why he could sing of it was that he had seen what could be done by care and labour, even on a barren soil.
— *Oebaliae,* properly Laconia, so called from a king Oebalus, but used here for *Tarentum,* which was a Lacedaemonian colony.
9. Notice the contrast between *niger* and *flaventia.* Why was the river *niger?*
10. *Corycian*=Cilician : Corycus was a town of Cilicia, a district famous for the art of gardening.
— *Relicti.* That no one else would take, for the reason which follows. *Iuvencis,* abl. of instrument. It had not been tilled. It was neither corn-land, nor pasture-land, nor fit for a vineyard.
12. *Seges* is properly used of land *sown,* or the crops that are sown, but here it is used of pasture-land as well. *Illa* is attracted into the case of seges ; 'that was no soil.'
13. *Hic.* 'He,' the swain.
— *Rarum,* scanty, owing to the poorness of the soil. What is the meaning of *rarus* as an epithet of *silva, rete, cribrum, tunica?* See xxvii. 17.
14. *Premens,* 'planting,' lit. burying under the earth. Cf. quaecunque *premes* virgulta per agros.
— *Vescum,* tiny poppy-seeds. So *vesco sale* of the tiny particles of spray. Ovid (Fasti, iii. 446) furnishes the meaning of the word, '*vescaque parva vocant.*'
15. *Animis,* 'courage,' 'lightness of heart;' a meaning often found in the plural.
16. *Inemptis.* Why unpurchased? 'Dapes inemptas apparet'—Hor., Ep. 2. 48.
17. *Carpere.* Historic infinitive.
20. *Iam,* even so early as this. Notice the scanning. *Comam,* leaf and flower.
21. *Increpitans,* 'chiding the loitering summer.' When do the Zephyrs blow?
22. *Ergo,* 'and so.' Why had he the bees first?

22. *Idem*, 'he too.' *Examen*—look out the derivation and different meanings.
— *Apibus fetis*, 'breeding bees.'
23. *Pressis*, the squeezed honeycomb.
25. His fruit never fell short of what it promised to be. *In flore novo*, 'in the early blossom.'
26. *Matura arbos*, opposed to '*in flore novo.*'
27. He could also transplant trees late on in growth (*seras*).
— *In versum*, 'in rows:' *distulit*, 'planted out,' like *disposuit*, to place at intervals, with the further notion of removal.
29. *Iam, iamque*, even so late in the trees' life as this.

XVII.—BEES.

1. *Solae*. The bees are the only creatures that have founded a real communistic republic, such as philosophers have dreamed of. *Consortia*, 'shared in common,' and not left to the eldest son.
2. *Sub*, 'in obedience to' mighty laws:—

'Beneath great laws they live.'—Dryden.

3. *Certos penatis*=homes of their own.
5. *In medium*, 'ἐς τὸ κοινόν,' 'for the common good.'
6. *Victu*, dat. *Foedere pacto*,' 'by arrangement busy them in the fields.'
7. *Exercentur*, middle voice.
10. *Suspendunt*. Bees begin their work at the top of the hive.
12. *Liquido*, 'clear.'
13. *Sunt quibus*=sunt (aliae) quibus. *Sorti*, old abl. *Inque vicem*=invicemque.
17. *Fervet*. Cf. 'opere omnis semita fervet' of ants.—Aen. iv. 407. 'The hive seethes,' busy and fragrant is the hive.
21. *Lacu*, 'tank.'
23. *In numerum*, so as 'to keep time.' So *in versum*, 'to form rows.'
25. *Cecropias*, 'Attic,' from Cecrops, an old king of Athens. Mt. Hymettus, near Athens, was famous for its bees.

25. *Habendi*, gen. after amor, 'love of gain'—lit. of possessing property, as a state, for the common good.
26. *Quamque*, from quisque.
— *Curae—i.e.*, sunt. *Curae*, dat. case; *curae est mihi*, it is my charge, I look after it. *Munire, fingere*, used as nouns in nominative case.
28. *Multa nocte*, 'late at night'—late that is for bees.
29. *Pascuntur*, middle voice, 'feed on.'
— *Crura*, Greek acc. with *plenae*, 'their thighs laden.'
31. *Hyacinthos*. The end of a hexameter line does not admit of a word of more than three syllables, unless it is a Greek word like *hyacinthus, hymenaeus*.
32. *Operum*, 'from labour.'
33. *Easdem* implies that they were as ready to come home at the proper hour as to start out.
34. *Tandem*, after their long day's work.
37. *Siletur*, 'there is silence for the night.' *Ubi* = (*qu*)*ubi*, from *qui*. *Post ubi* therefore resembles *post quam*, and takes the same tense.
38. *Suus*, 'kindly,' properly 'their own,' what they have earned.
39. *Nec vero*. 'And yet (ready as they are to work) they do not rush into danger.'
40. *Longius*, 'very far.' *Aquantur, excursus temptant*, military phrases. The bees are for a time besieged, and confined within their walls by bad weather.

XVIII.—MISERABILIS ORPHEUS.

Orpheus, the son of Oeagrus, lived in Thrace: such was the charm of his song that the trees and rocks used to follow the music. His wife Eurydice had died from the bite of a serpent, and Orpheus, inconsolable, goes to the lower world in quest of her, and for his sweet music is allowed to take her back to the light of day, on one only condition, that he should not look upon her until they have regained the upper world. On the very verge of daylight, by some impulse, Orpheus looked back, and his wife was lost to him again. The Thracian matrons, jealous of his perpetual mourning for Eurydice, tore him to

pieces during the festival of Bacchus, when they were inspired with madness. Milton, in his 'Lycidas,' compares his lost friend to Orpheus, and recalls Vergil both in the language and incidents of the legend.

1. *Ipse.* The whole of nature had been lamenting Eurydice's death. Now we have his own sorrow recounted.
2. Observe the repetition of 'te.' Why is this?
4. There was a cave at Taenarus, a promontory of Laconia, through which there was an entrance to the lower world.
5. *Caligantem*, 'darkling with dread shade.' *Lucus* implies always a place sacred and mysterious.
7. *Nescia mansuescere*—*i.e.*, 'that know not how to soften.' Cf. *nescia fallere vita.*
8. *At*—*i.e.*, although the shades below listen to no human prayer, they could not resist Orpheus.
9. *Ibant*, 'kept coming'—*i.e.*, there was a long train of them. Notice the tense.

— *Luce carentum*, 'reft of the light of day.'

10. *i.e.*, *Tam multa erant milia umbrarum quam avium milia sunt* . . .
11. *De montibus* to be taken with *agit.* The birds rush to the leafy woods for shelter.
12. *Defunctaque corpora vita*, literally, 'that have done with life.'
13. *Innuptae*, added because a married woman may be called *puella.*
17. *Interfusa.* The Styx was supposed to flow round this region nine times, thus forming nine concentric circles.
18. Not only the regions on the borders of the lower world, but also the very palace of death, is thrilled by Orpheus' music: we are thus led to *infer* that Proserpina granted his prayer for the restoration of Eurydice. *Quin*, 'nay e'en.'
19. *Angues*, acc. after *implexae*, used in a middle sense. Cf. *inscripti nomina flores.*
20. *Eumenides*, the Furies. It is a Greek name (Εὐμενίδες) meaning 'the well-meaning.' They were so called from the dread of mentioning their real name. This is called a euphemism (εὐ and φημί, I speak well).

— *Tenuitque inhians*, 'held his three mouths agape at him.' Cerberus was the three-headed dog who guarded the portal of the infernal palace.

21. *Vento:* lit. owing to the wind—*i.e.*, owing to the *cessation* of the

wind, which had been charmed by the song. So 'placidam ventis staret mare:' the sea was motionless, owing to the winds being lulled. So also *et via vix tandem voci laxata dolore est*—*i.e., dolore cessante.*

21. *Ixionii rota orbis. Rota* seems equal to '*rotatio*,' 'the whirling,' 'the whirl.'

22. Notice the tenses *evaserat, veniebat. Casus*, the perils of the journey were passed: all that was needed was self-restraint.

24. *Hanc legem*, 'this condition'—*i.e., ut pone sequeretur.*

25. Why was he *incautum?* Notice the feeling in the word *amantem.*

'By little caution and much love betray'd.'—Dryden.

26. *Ignoscenda quidem*, 'pardonable indeed.' *Scirent* with inf., 'knew how to.'

27. *Suam*, 'his own again.' The reason that she seemed his own again is suggested in the words that follow: but he was a little too soon.

— *Iam luce sub ipsa*, 'just on the verge of day.' To understand this passage, translate the words in the Latin order as far as possible.

28. *Animi*, 'in his heart;' gen. of reference: cf. *animi dubius; mentis inops. Victus* means that he was mastered by impulse. *Immemor:* what did he forget?

29. *Effusus*, 'wasted:' what is the metaphor?

30. *Foedera*, 'the conditions' on which Eurydice had been restored.

— *Terque fragor*, the dreadful signal that the conditions had been broken.

32. *Tantus*, 'what dread madness.' So *tantus* and *tam* are often used with interrogative; literally, so great as to effect this. Cf. *unde tibi tam dira cupido?*

— *Iterum*, 'a second time.' Her fate may be spoken of as a second death.

— *Retro*, back to where she had come from.

33. *Vocant*, strict present, 'are calling.'

— *Natantia*, 'swimming eyes,' eyes that could not fix themselves—used of the effects of sleep or death. So of Palinurus falling to sleep at the helm: *cunctantique natantia lumina solvit deus.* What is the meaning of *acies?*

34. *Feror*, middle, 'I go.'

H

35. *Heu, non tua*, 'alas, no longer thine,' as she had fondly trusted.

37. *Tenues*, 'thin.' She became spirit again. *Tenuis*, an epithet of anything incorporeal. *Commixtus*, 'dissolving.' There was no form or outline to be seen. *Fugit*—what tense?

38. *Volentem dicere.* Why did he not say anything?

39. *Portitor Orci*, Charon.

40. *Amplius*, 'again.'

41. *Quid faceret*, 'what could he do?' What would the direct question be?

— *Se ferret.* Cf. 'feror' above. The '*r*' of the passive form is really '*se;*' *fero-se, feres, feror.*

43. *Iam frigida*, 'already cold in death.'

44. *Perhibent.* Cf. *memorant, ferunt.* '*Ex ordine*,' 'day after day.'

45. *Strymonis.* The Strymon is a large river dividing Macedonia and Thrace. It is now called Struma.

46. *Haec*, 'these sorrows.' *Evolvisse*, 'recounted.'

48. *Philomela.* See p. 74, l. 60.

49. *Durus:* what did Vergil think of taking birds' nests?

52. *Integrat*, 'renews.'

53. *Venus.* 'Passion.' Cf. use of *Ceres*, *Mars*, *Neptunus*. This grammatical figure is called metonymy.

54. *Hyperboreas*, a name given to various northern chains, such as the Caucasus, or as here the Rhipaean mountains.

— *Tanais*, the Don. It has been said of these verses, that they are enough to make one shudder in summer.

56. *Raptam Eurydicen*, 'the loss of his Eurydice.'

57. *Ciconum*, a Thracian people on the Hebrus, near the coast, used here as a general name for Thracian.

— *Munere*, service or tribute of love to Eurydice. *Munus* is appropriately used of offerings to the dead.

— *Spretae.* They thought themselves scorned because he was so faithful.

60. *Tam quoque*, 'then as before.'

61. *Oeagrius.* Oeagrus was the father of Orpheus.

> 'When by the rout that made the hideous roar,
> His gory visage down the stream was sent,
> Down the swift Hebrus to the Lesbian shore.'

62. *Vox ipsa*, the mere voice; 'unconscious voice and death-cold tongue.'

XIX.—NIMBORUM REX AEOLUS.

Juno, bent on destroying the Trojans, visits the 'birthplace of the winds,' and Aeolus their king, and begs him

'To lash his winds, their ships submerge,
Or toss them weltering o'er the surge.'

1. *Talia.* 'Such thoughts,' 'fell design.'
2. *Nimbus*, rain-storm. *Pluvia*=gentle rain.

— *Feta*, 'rife,' 'teeming.' The Trojan horse is called *feta armis machina*, 'big with armed men.'

4. What is to be noticed in the rhythm of this line? *Luctantes*, 'struggling to get loose.' *Premere*, in the sense of keeping under, ruling, is common in Vergil. Cf.

   'Magna dicione iubeto (*ut*)
   Karthago *premat* Ausoniam.'

6. *Cum.* The attendant circumstance betokening *how* a thing is done is usually expressed by the simple abl. Sometimes the prep. *cum* is added. So Lucr. 'perfurit acri *cum* gemitu.'
8. *Sceptra*, poetic plur. for *sceptrum*, expressing majesty. Cf. θρόνοι.
9. Order — *quippe ferant ni faciat.* Quippe=quia-pe, 'since of course.' The termination *pe* is the same as *que* in *namque*, which also appears as *nempe*.
10. *Verrant*, would sweep them as they do the sand on the shore.
12. *Molem et montes. Et montes* explains what the *moles* was—*i.e.*, *molem montium*.
13. *Foedere=lege.* Jove had arranged when Aeolus was to let them go and keep them in. Cf. xviii. 30.
14. *Premere—i.e., habenas.* Cf. Sonipes *pressis* pugnat *habenis.* What is the derivation of *habena?*

XX.—LAOCOONTIS FATA.

Laocoon, a priest of Apollo, had been imploring his countrymen not to admit the wooden horse of the Greeks within the walls of Troy, suspecting that it was an ambush of the enemy. As a punishment for his advice, and a further encouragement to the delusion of the Trojans, Pallas sent two huge serpents from the island of Tenedos, who crushed the two sons of Laocoon and Laocoon himself to death. The death of Laocoon is the subject of an eminent piece of statuary, which embodies the legend of Vergil.

1. *Ductus sorte*, 'chosen by lot.' The Trojans cast lots to decide who should offer sacrifice to Neptune on the retiring of the Greeks. The lot fell on Laocoon, who was priest of Apollo.
2. *Sollemnis.* Look out the derivation; 'the appointed altar'—*i.e.*, where sacrifice was regularly offered.
3. *Ecce.* Used to introduce something new or startling. *Alta, altum*, often used for the *deep*—*i.e.*, sea. The plural in this sense is rare.

— *Tranquilla.* The sea was calm, so that the serpents could both be seen and heard.

5. *Incumbunt*, 'stretch upon.' *Pariter*, 'side by side.'
6. *Arrecta*, 'uprising,' 'rearing.' Cp. Milton, Par. Lost, i. 192-196:

> 'Thus Satan, talking to his nearest mate,
> With head uplift above the wave, and eyes
> That sparkling blazed; his other parts besides
> Prone on the flood, extended long and large,
> Lay floating many a rood.'

8. *Legit*, 'sweeps,' 'sails through.' *Legere* often used thus. Cf. 'Ioniumque rapax Icariumque *legit*.'—Ovid.

— This describes the peculiar motion of the serpent, who shoots himself along by undulating his back. *Volumine*, abl. of manner with *sinuat*, 'in undulations.'

9. *Arva* implies that they had got beyond the shore.
10. *Oculos*, acc. of limitation.
12. *Visu*, 'at the sight.' Abl. of cause to *exsangues*.

12. *Agmine.* What is there in the motion of the serpents that makes 'agmen' a word applicable to their course?
18. *Circum* with *dati.* *Terga*, acc. with *circumdati* used like a middle verb.
19. *Superant*, 'overtop.'
20. *Simul* answered by *simul*, line 22.
21. He was still wearing the garb of the priest.
23. *Quales mugitus tollit taurus.*
— *Fugit.* What tense?
24. *Incertam*, not driven in securely, 'ill-aimed.'
25. *Lapsu*, abl. of manner with *effugiunt.*
26. *Tritonidis.* Pallas was called Tritonis (in Gr. Τριτογένεια), from a lake of that name, where, according to one legend, she was born. This legend makes her the daughter of Poseidon and Tritonis, the nymph of the lake.
27. *Teguntur*, middle voice.
28. *Vero.* This particle is used partly to connect sentences, partly to produce a contrast. Here it marks the change in the feelings of the Trojans consequent on the death of Laocoon.
29. *Scelus expendisse*=paid the penalty of his crime.
— *Merentem*, 'as he deserved.'
30. *Qui* explains *scelus: qui=cum ille.*
33. *Numina*, grace or protection. Cf. 'Tum numina sancta precamur Palladis Armisonae.'—Verg., Aen. iii. 543, 544. The plural, as opposed to the singular, seems to express the acts in which the godhead exercised itself.
34. *Muri* appear to be the outer walls; *moenia*, the buildings of the city. By making an opening in the city walls, the temple, palaces, and other buildings were opened to view.
35. *Accingunt*, supply *sese.*
36. *Rotarum lapsus=rotas labentes*, 'wheels to roll on.'
— *Collo*, dat. case.
37. *Fatalis*, 'fate-fraught.' *Scandit:* Troy was on a hill.
38. *Pueri innuptaeque puellae.* Vergil applies here language descriptive of the procession of the '*tensae*' or chariots conveying the statues of the gods to the Capitol. It was counted lucky to touch the rope.
39. *Sacra*, 'a hymn.'
40. *Urbi.* The horse first passes the walls, *scandit—muros.* Then,

towed by the choirs, it sails through the city until it comes to the temple gate, where *substitit*.

43. Signs there were, if we had not been too blind to notice them. *Immemores*, 'heedless.' *Furore;* this is what the Greeks called θεοβλάβεια (θεος, and βλάπτω, I hurt), madness sent by the gods, under which a man works his own ruin.

46. *Tunc etiam.* Then also at this late hour, as she had done many times before. Cassandra, the daughter of Priam and Hecuba, had been gifted with prophecy by Apollo, but after plighting she denied him her love, and as a punishment her prophecies were never believed. To foresee the truth and be unable to warn or persuade others, was thus regarded as the worst misery.

— *Fatis futuris*, dative, 'for prophecy of the future.'

47. *Teucris*, dative, used for the ablative of the agent.

48. *Quibus* gives the reason for *miseri*, and therefore has the subjunctive.

XXI.—IN SOMNO MIHI FRATER ADEST.

When the Greeks had entered Troy, and the city was lulled in deep slumber after a banquet, the ghost of Hector, his eldest brother, comes to Aeneas, tells him that Troy is doomed, resistance hopeless, and that he must flee to another land to find a home for the gods of Troy.

1. *Aegri mortales*, 'weary man.'
2. Why *serpit?* Why *gratissima?*
3. *Somnis.* Somnus often in the plur. 'slumbers.' Cf. 'ipsa sed in somnis inhumati venit imago coniugis.'—Aen. i. 353. *Maestissimus* to be taken with *adesse*.
4. *Visus*, the regular word for nightly apparitions. 'Visions of the night' are 'quae somnis videntur.'—Cic.
5. *Ut quondam*, 'as once on earth,' Conington—*i.e.*, when Achilles dragged him, bound to his chariot, round the walls of Troy. Cf.

'Ter circum Iliacos raptaverat Hectora muros.'—Aen. i. 483.

— *Ater*, 'begrimed.'

6. *Traiectus lora.* His feet had been bored, and a rope or strap passed through them, to tie him to the car. 'With a cord threaded through his swollen feet.' Cf. 'inscripti nomina regum flores' = flowers with the names of kings imprinted on them,—of the Hyacinthus, on which the letters Υ and Αι, the initials of Hyacinthus and Aiax, were visible.

8. *Exuvias*, cf. 'induitur pallam—laterique accingitur ensem.'

— *Redit.* The present is often used in relative sentences describing something done in the past.

9. *Puppibus*, dat.

11. Take *circum* with *muros*. *Illa*—

'And all *those* many wounds were there.'—Conington.

12. *Videbar*—*i.e.*, *mihi*, 'methinks.' *Ultro*, 'first,' with *compellare.*

14. *Lux.* So Cicero was called by Pliny—'Lux literarum altera.' The *prima lux* was Homer.

16. *Expectate*, 'longed for.' *Ut te post multa*—*multa funera*, have happened since I saw thee last. *Ut*, '*how*,' 'how gladly.'

20. *Ille nihil* respondit—*i.e.*, to these questions. He goes on at once to the object of his coming. *Nec moratur*, cf. *nil moror*, 'I disregard.' Hector disregards Aeneas's questions because they were *vana*, 'idle.'

23. *A culmine:* κατ' ἄκρας—

'Troy nods from high, and totters to her fall.'—Dryden.

24. *Datum*—*i.e.*, est.

25. *Hac.* Hac meâ.

27. *His*, dat., 'find these a home.'

29. *Vittas*—*i.e.*, *Vestae.* The images of the gods were ornamented with *vittae*. *Potentem:* Vesta was the chief deity of early Rome. The sanctity of the domestic hearth and life was the basis of Roman greatness.

30. *Penetralibus*, adj. *Aeternum*, because the vestal virgins kept the sacred fire always burning in the temple of Vesta.

XXII.—INFELIX DIDO.

Dido, queen of Carthage, in anguish at the departure of Aeneas, who had taken refuge in her dominions and been honoured with her love, builds a funeral pyre in the centre of her palace, and stabs herself to death.

1. *Coeptis immanibus*, abl. of cause to *effera*, 'her fell purpose'—*i.e.*, of killing herself.

3. *Genas*, acc. of limitation. 'With hectic spots upon her quivering cheeks.'

— *Pallida morte futura*, 'pale with coming death:' as if death had already cast its pallor upon her.

4. *Irrumpit*, 'bursts in.' She is excited by frenzy.

6. *Non hos quaesitum munus in usus*, 'a gift not begged for service such as this'—*i.e.*, her death. We must suppose that she had playfully asked Aeneas for his sword—at any rate we know it was left behind.—Aen. iv. 495.

7. *Cubile*, the marriage-couch of Aeneas and Dido, which she had placed on the top of the funeral pyre.

— *Notum*, 'familiar.'

— 'A moment paused through tears and thought.' Hitherto she had not stopped to weep or think; now memory called forth her tears.

9. '*Novissima verba*,' 'her last farewell.' '*Novissima verba*' is the farewell given to the dead after the funeral rites are over, in Aen. vi. 231—'Lustravitque viros dixitque novissima verba.'

10. *Exuviae*, 'memorials.' The arms, especially the sword and vestments of Aeneas. *Dulces* with *dum*, 'sweet as long as.' What is the derivation of *exuviae*? What meanings has it?

12. *Vixi*, 'I have lived my life,' 'my life is o'er.' So *vixit* is often used euphemistically for one who is dead. Cicero, on coming from the dungeon in which the Catilinarian conspirators had been executed, in reply to the inquiries as to their fate, said 'Vixerunt.'

13. *Magna*, 'stately.' *Mei*, 'of what I was.' My queenly shade will be honoured in the world below.

15. *Virum.* Her husband Sichaeus had been killed by Pygmalion her brother. The murder was revealed by Sichaeus himself in a vision to Dido, who directed her where she might find a quantity of hidden treasure. With this she fled from Tyre and founded Carthage.

17. *Nostra*—emphatically placed. If they had touched at any shore but mine.

18. *Impressa,* middle voice.

19. *Inultae* is the emphatic word. *Sed moriamur*—Even if she does die unavenged, death is better than life. *Sed*=although it is painful to die *inultae.*

— *Sic sic.* 'Thus—thus,' she says, as she strikes the blow.

20. *Hauriat oculis,* lit., drink in with his eyes, 'let him feast his eyes upon.'

— *Hunc ignem,* the name of the funeral pyre.

21. *Omina,* the *evil* omen, curse.

22. *Media inter talia.* She struck the blow during her speech. The attendants see this, and start to her before she had finished speaking. *Ferro,* abl. of instrument.

30. *Culmina,* 'roofs.'

31. Her sister had been deceived by Dido as to the object of the funeral pyre, and suddenly the truth strikes on her. Notice the position of the verb *audiit.* Cp. p. 87, l. 11.

34. *Hoc,* this which I see now. *Illud,* that which you said then; 'was it this you meant?'

— *Me,* emphatic; was it *I* you sought to deceive? *Petere fraude.* So *dolo petere, armis,* &c.

35. *Mihi,* the ethic dative. It means, 'and I knew it not.' The ethic dative expresses feeling or interest in the action expressed in the sentence, and is added loosely, not joined to a particular word. It is used of persons only.

36. *Comitem,* closely with *sororem,* 'turn her from your side.'

37. *Vocasses,* you should have called me=you ought to have. Cf. Aen. ix. 140—'Sed periisse semel satis est? peccare *fuisset* ante satis.' *Fuisset,* 'should have been.'

39. *Struxi.* Supply *rogum.*

42. *Date* (*ut*) *abluam,* 'come let me.' Cf. 'Manibus date lilia plenis purpureos spargam flores.'—Aen. vi. 883, 884.

43. *Super,* 'yet,' 'still;' as in *superesse.*

44. *Ore legam* does not refer to catching the last breath, but to an effort to sustain life. Cf. 'Oraque ad ora Admovet atque animae fugienti obsistere temptat.'—Ov., M. xii. 421.

47. *Rursus deficit*, 'she droops again.' *Rursus*, not a second time, but simply that she fails in her effort to raise her eyes.

48. *Stridit*, 'gurgles.' *Infixum*, 'deeply planted,' 'fatal;' properly an epithet of *ferrum*.

50. *Errantibus*, 'vagrant,'—see note, p. 113, l. 33, on *Natantia lumina*.

51. *Ingemuit*, 'and groaned to find it there.' She was weary of the light, and wished it gone for ever.

52. Juno sends Iris to release her struggling soul. *Dolorem*, 'pain.'

54. *Quae=ut ea.*

— *Nexos artus*, 'clinging limbs.' The metaphor is from the palaestra. The soul is trying to get free from the grasp of the body.

57. *Crinem*, 'ringlet.' Proserpina was said to have cut a lock of hair from those who were on the point of death; but Dido's death was not by Proserpina's decree, as she had killed herself. Cf. Eurip., Alc. 74-76:—

> στείχω δ' ἐπ' αὐτὴν ὡς κατάρξωμαι ξίφει.
> ἱερὸς γὰρ οὗτος τῶν κατὰ χθονὸς θεῶν
> ὅτου τόδ' ἔγχος κρατὸς ἁγνίσῃ τρίχα.

'I am to go to her that I may begin the sacred rites with the sword,
for he is consecrate to the gods beneath the earth
the hair of whoso's head this sword shall sanctify.'

60. *Adverso sole*, 'the sun full upon it,' facing the sun. Iris is the rainbow. Why *roscida*?

62. *Iussa*, 'by heaven's command.'

63. *Una*, adv.

XXIII.—PORTITOR ORCI.

Vergil, like other great teachers of mankind, was filled with belief in a spiritual future for man. He impresses upon us his sense of its reality by sending his hero Aeneas down to the Inferno. Much of his description of the realm and condition of the departed is tinged with the popular beliefs and superstitions. He borrows from legend the names of the infernal rivers, the grim ferryman Charon, and other details; and indeed the whole idea of sending his hero to visit this lower world is derived from Homer. But his august representation of the eternal righteousness which works *etiam sub Orco*, and his sense of the 'everlasting distinction between a life of righteousness and of unrighteousness, of purity and impurity,' was due to the reverence of spirit and seriousness of thought which made him one of the greatest teachers of antiquity.

Aeneas, and his guide the Sibyl, wander for a time like belated travellers in a thick wood. Soon they reach the domain and palace of Orcus, at whose portals lie Care, Disease, Penury, Hunger, Fear, and other dread spectres. Then they come to an aged elm in which roost a flock of goblin forms: then they come to Acheron.

1. *Hinc*—*i.e.*, from the goblin elm: understand *est*.
— *Acheron*, 'the river of woe,' ὁ ἄχεα ῥέων.
2. *Hic*—*i.e.*, Acheron, a violent, muddy, eddying stream. 'Thick with ooze and fathomless eddies.'
3. *Cocyto*, dat. case, 'into Cocytus,' κωκῡτός, 'wailing.'
— *Harena* is often used of the sand at the bottom of a sea, &c. Cf. 'fulvas ex imo verrit harenas.'—Ov., M. xi. 499.
4. *Flumina*, added to *aquae* to denote that it was a running stream to be crossed in a ferry, not a mere marsh or lake that could be walked round.
— *Portitor*, here derived from the same root as *porto*. There is another *portitor* derived from *portus*. Look them both out.
6. *Stant*. They are said *stare* when they are clearly defined like a snow-covered hill ('vides ut alta *stet* nive candidum Soracte'). 'Iam pulvere caelum stare vident' (Verg., Aen. xii. 408), said of

a cloud of dust. The intangible air becomes solid and visible owing to the dust.

'His eyeballs each a globe of fire.'—Conington.

Charon, the same as χαροπός, 'bright-eyed.'

8. *Ipse*, without help, alone: αὐτός.

— *Subigit*, pushes the boat from underneath with a boat-pole.

— *Velis*, abl. case; 'ministrat navem velis,' 'by setting the sail.' Tacitus says 'naves non velis ministrantur,' 'are not helped along.'

10. *Sed.* Gods do not age and fail as frail mortals do.

11. *Effusa*, 'streaming.'

12. *Corpora*, 'the mighty frames.' *Defungi vita*, to have done with life. *Vita* is abl. case.

15. *Quam multa*, 'tam multi quam multa cadunt folia,' &c.

16. *Gurges*, often used of the sea in poetry. Cf.

'fessos iam gurgite Phoebus
tingit equos.'

17. *Glomerantur*, 'flock to land' to prepare for migration to a warmer clime.

19. *Primi*, 'to be the first to cross.' *Cursum*, the acc. of the space to be crossed. Cf. 'transmittunt cursu *campos*.'—Aen. iv. 154.

XXIV.—LUGENTES CAMPI.

Aeneas in the Inferno arrives at the 'mourning fields,' tenanted by those who died in infancy, by the unjustly executed, by repentant suicides, and by the victims of love. Among the last he meets with the shade of Dido, the queen of Carthage, who slew herself in despair, when he left Africa for Italy. The poet shows that the life of the soul beyond the grave is not spent in utter forgetfulness of the life on

earth. Just retribution and repentance for sin await us below. Eternal justice settles the abodes of the dead.

1. *Continuo*, 'forthwith,' as soon as they leave Charon's ferry.
— *Auditae—i.e.,* sunt. *Vagitus,* 'cry' of infants.
2. *In limine*, of the realm of Orcus, spoken of as a palace. So 'vestibulum ante ipsum primis-que in faucibus Orci.'
3. *Exsortes*, 'reft of.'
4. *Atra dies.* Byron calls the day of death 'the first *dark* day of nothingness.'
— *Funus acerbum.* Cf. θάνατος ἄωρος. *Acerbus* is properly an epithet of unripe fruit. The word *maturus,* 'ripe,' is applied similarly to fruits and to death. So Horace, '*maturo* propior desine funeri.' We talk of a *ripe* old age.

> 'So mayst thou live, till like ripe fruit thou drop
> Into thy mother's lap.'—Par. Lost, xi. 535, 536.

5. *Hos iuxta—i.e.,* sunt. *Mortis,* gov. by *damnato,* 'condemned to death.'
6. *Nec vero:* not even in the case of infants, or those who have been unjustly condemned, is a judicial proceeding dispensed with. Vergil was much impressed with the 'vast and orderly government of the Romans.' He can conceive no better for the world below. He introduces there the *quaestiones* or judicial commissions of Sulla, who increased the number of courts at Rome, separated between civil and criminal trials, and made the latter always tried before a jury (iudices.) These *iudices* were selected by lot for each court. This selection was called *sortitio iudicum.* Vergil alludes to this when he says *sine sorte, sine iudice*=sine sortitione iudicum. The president of the court was called 'Quaesitor.' *Datae*, 'assigned.'
7. *Quaesitor*, 'commissioner.' Minos, a king of Crete, who was so celebrated for justice in this world, that he was placed on the throne of judgment in the Inferno. *Silentum*, 'of the silent dead.'
— *Movet,* 'shakes.' Cf. Omne capax movet urna nomen.—Hor.
8. *Conciliumque*, 'both summons them to trial,' &c.
10. *Insontes*, 'without guilt of their own'—*i.e.*, through sorrow. *Manu,* 'violent hands.' *Perosi*, 'through loathing of the light of day.' Causal participle, giving the reason of their desperate act.

11. *Proiecere animas.* Cf. 'animae prodigus.'—Hor., Car. I. xii. 37.
— *Aethere in alto,* if only they might breathe the upper air, they would endure anything.
13. *Obstat,* 'bar the way.' *Fas (fari),* that which is decreed by heaven.
15. *Fusi,* 'stretching.' *Nomine,* often added to *dicere,* as 'unde locum Graii dixerunt nomine Aornon.'
17. *Crudeli tabe,* 'pitiless pining.
18. *Secreti:* unhappy lovers court retirement. *Myrtea:* the myrtle was sacred to Venus. Cf. Phaed. iii. 17, 2-4:—

> 'Divi legerunt arbores. Quercus Iovi,
> et myrtus Veneri placuit, Phoebo laurea,
> pinus Cybelae, populus celsa Herculi.'

19. *Curae,* 'pangs of love.'
20. *Phaedra,* wife of Theseus, fell in love with Hippolytus, who did not return her love. Eventually she hung herself.
— *Procris.* See introduction to Cephalus and Procris.
— *Eriphyle,* wife of Amphiaraus, whom she betrayed for a necklace. She was slain by her son Alcmaeon.
21. *Nati,* 'inflicted by her son.'
22. *Evadne* was wife of Capaneus, to whom she was so devoted that she threw herself on his funeral pyre.
— *Pasiphae,* wife of Minos, and mother of Ariadne.
— *Laodamia,* wife of Protesilaus, who joined the expedition against Troy. When she heard that he was slain by Hector, she had a wooden statue of him made, which she kept ever beside her. Her father, thinking that it kept her grief alive, burnt it, and she threw herself on the flames and died.
23. *Caeneus.* Caenis, a Thessalian woman, was changed by Neptune, at her own request, into a youth, and rendered invulnerable. Afterwards Caeneus, as she was now called, offended Juppiter, and was changed again into a female bird.
25. *Recens a volnere,* 'fresh from her wound.'
26. *In magna:* this is why she was dimly seen.
— *Quam,* gov. by *iuxta.*
28. *Obscurum,* 'darkly,' 'dimly,' a dim indistinct figure among the trees. The poet shows that it was a spiritual meeting. She was not palpable to the other senses, only dimly so to the eye, like the faint outline of a new moon on a misty night.

31. *Ergo*, often used pathetically, as 'then' is in English. What *then* I could scarce believe was true. Cp. the Greek ἄρα with imperfect tense.
32. *Exstinctam, secutam:* understand *esse* with each.
— *Extrema*, euphemism for death. Cf. Aen. i. 218:—

> 'Spemque metumque inter dubii, seu vivere credant,
> sive extrema pati, nec iam exaudire vocatos.'

34. *Fides*, anything which produces belief; a thing to swear by; a solemn oath. *Qua* from *quis*.
35. *Invitus:* the stress falls on this word. 'It was against my will I left.'
37. *Situ* from *sino*, what comes from neglect,—'mould.'
38. *Nec credere*, had I foreseen the end, I might have braved even the anger of the gods.
39. *Me*, subject of *ferre*, which is here equivalent to *afferre*, 'cause.'
40. *Aspectu*, dat., 'from my gaze.'
41. *Extremum*, &c., 'this is my last appeal,'—hoc quod te alloquor. His abode in the world below would be distinct from hers. *Quod*, cognate acc. with *alloquor*.
42. *Tuentem* agrees grammatically with *animum:* the look on the face reflects the feeling of the heart.
43. *Lenibat=leniebat.*
— Notice the imperfect tenses: *lacrimas ciebat*, he called as it were the tears to his cheeks to attest his deep sorrow.
45. *Incepto*, he had more to say, but Dido would not hear.
46. *Stet*, than if she had the fixity of, 'were rooted as.'
— *Marpessa*, a mountain in the island of Paros, from which marble was taken.
47. *Inimica*, 'unrelenting.'
48. *Illi*, dat. with *respondet*, 'sympathises with her.'
49. *Sichaeus*, a wealthy priest of Hercules, who married Elisa or Dido, sister of Pygmalion, who, to secure the treasures of Sichaeus, slew him. Dido fled from Tyre with some treasure which Pygmalion did not find, and founded Carthage. Vergil, we see, believed not only in a continued existence after death, but in the hope of a happy reunion of severed loves.
— *Curis*, abl., in (=in respect of) love: *curae*, plural, as in line 19.
50. *Nec minus*, although she was so disdainful and unrelenting.

XXV.—ALLECTUS IRA.

Lavinia, the daughter of Latinus, was by her father promised in marriage to Aeneas; by the mother Amata she had been already promised to Turnus. Juno, the implacable foe of the Trojans, determines to prevent the marriage of Lavinia to Aeneas, and summons to her aid Allecto, one of the Furies. She first fires Amata with frenzy, and then assuming the form of Calybe, an aged priestess, presents herself in a vision to Turnus. She taunts him with his rejection, and urges him to take up arms against Aeneas. He, mistaking her for Calybe, bids her mind her sacred charge: wars are the concern of men: her mind was affected by age, and unable to see the truth.

> 'But time has made thee dote and vainly tell
> Of arms imagined in your lonely cell:
> Go to the temple and the gods your care,
> And leave to men the thought of peace and war.'

Allecto bursts into a rage, throws off her disguise, shows her true form, and plunges a flaming torch in his breast. He starts from his sleep, a clammy sweat bathes his limbs, and a blind passion for war seizes his soul. This passage was selected by Juvenal as one of the finest in the 'Aeneid.'

1. *Allecto*, gen. *Allectus* (like φειδώ, φειδοῦς), one of the three Furies. The others were Tisiphone and Megaera.
2. *Oranti* (cp. the words *os, oris—orator*), here used in its original sense.
3. *Deriguere.* The prep. *de* in composition sometimes denotes, as here, 'completeness,' as *de-sicarre*, 'to dry *up*;' *de-urere*, 'to burn *up*,'—cf. *de-vastare*, *de-flangere*, &c. The eyes in extreme terror grow dry and stiff.

— *Tot:* this is the reason why *deriguere oculi.*

4. *Tanta*, 'so fell.'
5. *Cunctantem*, 'faltering.'
6. *Rēpuli* for *rĕpepuli.* Cf. *rētuli* for *rĕ(tĕ)tŭli*, *rēperi* for *rĕ-pĕpĕri.*

7. *Verbera*, acc. cogn.; same as *insonuit flagellum*, 'smacks her (scorpion) whip.'
8. *En ego;* she is quoting the words Turnus had used to her.
— *Senectus veri effeta*, 'eld no longer capable of truth.' *Veri*, gen. of *verum* used as a noun.
9. *Falsa*, 'ungrounded.'
10. *Haec*, her form, scorpions, whip, rage.
12. Notice the alliterations, *effata facem iuveni coniecit.*
— *Atro*, because torches give forth smoke as well as flame.
13. *Sub*, 'deep in.'
14. *Olli*, old form of *illi.*
15. *Proruptus*, 'streaming.'
16. *Toro*, abl. of place: the sword was kept under the pillow at night. Cf. Aen. vi. 524—'et fidum capiti subduxerat ensem.'
17. *Belli*, '*for* war.'
18. *Super*, adv., 'as well,' 'to boot.'
— *Sonore*, poet. word.
19. *Flamma virgea*, 'a fire of thorns.'
20. *Exultant*, *ex-sulto*, frequentative of *exsilio* (*salio*).
— *Aestu*, 'from the boiling heat.'
— Notice the rich vocabulary: *latex* implies water for drinking (*latices Lyaei*, of the juice of the vine); *amnis*, water in motion, as for instance a running stream; *u*(*n*)*da*, connected with *udus*—*uvidus*, *uvens*, implies *moisture; aqua*, one of the four great elements.
22. The water runs over and falls to the ground; the steam rises to the air. *Ater vapor*, 'the vaporous or steamy cloud.'

XXVI.—VOLSCORUM BELLATRIX CAMILLA.

Camilla, the warrior-maid, joins the array of Turnus in his war with Aeneas.

1. *Super*, 'besides.'
2. *Florentis*, cf. '*florentia lumina flammis*,' in Lucretius, 'lamps blossoming with flame.' The sheen of the armour is like the bright blossom of flowers. Cf. ἄνθεμα χρυσοῦ φλέγει.—Pindar.

3. *Illa.* Notice the use of the pronoun to intensify the personality of Camilla: it marks how different *she* was from other maidens.

— *Minerva* was the patroness of all cunning workmanship, especially the work of the loom. So she is called *operosa Minerva.* Cf. Ov., Fast. iii. 817, 818:—

> 'Pallade placata lanam mollire, puellae,
> discitis et plenas exonerare colos.'

— *Colo*, dat.

4. *Femineas manus*, acc. of limitation. Hers were not the dainty hands of women.

— *Proelia virgo.* Observe the effect produced by the juxtaposition of the words.

5. *Pati* governed by *dura.* Cf. '*Audax omnia perpeti*,' Hor.

6. So swift and light was her step, that she could fly over the corn-field without bruising the corn, or over the sea without wetting her feet. Cp. Lady of the Lake:—

> 'A foot more light, a step more true,
> Ne'er from the heath-flower dashed the dew:
> E'en the slight harebell raised its head
> Elastic from her airy tread.'

And—

> 'The flower she touched on dipt and rose,
> And turned to look at her.'—Tennyson.

— *Vel intactae,* even while it was yet uncut—*i.e.*, when the corn was standing: or it may mean *ita ut segetes vix tangi videantur.*

— *Per summa*, 'over the top,' without bending or breaking the stalks.

7. *Gramina,* is here used of the corn: what does it generally mean?

— *Nec laesisset*, 'and yet would not have bruised.'

8. *Suspensa,* she was no weight upon the water: 'buoyant.' Notice *tumenti:* she could step on the crest of the wave.

9. *Celeres.* Notice this epithet: her step was light and quick.

12. *Inhians*, 'gazing upon her.'

— *Ut*, 'how,' is dependent upon *inhians,* and therefore takes the subjunctive.

12. *Regius honos*, 'kingly honour.' Kings alone were supposed to wear a purple robe, hence the expression royal purple: '*purpura regum*.'
14. *Ipsa*, 'on her body,' as opposed to *humeros* and *crinem*. *Ipse* is frequently used to specify the main part of anything as opposed to its subordinate parts. See Verg., Georg. iv. 271-275; Aen. iv. 441-446.
15. *Pastoralem myrtum*, 'a shepherd's myrtle shaft:' a spear with a shaft of myrtle, such as shepherds use.
— *Praefixa cuspide*, 'with iron-head' fastened on at the end.

XXVII.—NISI ET EURYALI MORTES.

Aeneas, at the commencement of the war with the Latins, went in person to obtain succour from Evander. Turnus, during the absence of Aeneas, sets fire to some of the Trojan ships and besieges the camp, and reduces the Trojans to great distress. Nisus and Euryalus, two brave youths, volunteer to go in search of Aeneas, to hasten his return. First they passed the trenches of the Rutuli, and finding the enemy in a drunken sleep after a great banquet, determine to hew their way through them. They kill Rhamnes, Rhemus, Lamus, Lamyrus, Serranus, Rhaetus, Rhaesus, and others. Euryalus, the younger, could not resist the temptation of the spoil, and takes with him a belt studded with gold, and a fatal crest of waving plumes. Meanwhile from the Latin capital a legion of cavalry was bringing despatches to Turnus. On nearing the camp of the Rutuli they see Nisus and Euryalus making off on the left towards the Tiber.

1. *Praemissi*, 'in advance.'
2. Notice *dum*, with pres. tense, where we use an imperfect: *postquam, antequam*, take the perfect where we use pluperfect.
4. *Scutati*, and therefore a formidable party to meet.
6. *Flectentes*, cf. 'Hannibal ad oceanum *flectit*.'—Livy. Cicero would not have used *flecto* as a neut. verb.

8. *Immemorem*, 'witless,' 'heedless.' *Adversa*, 'facing the moon,' 'full in the moonlight.'
9. *Haud temere est visum*, 'the sight was not thrown away,' 'not lost.'
10. *In armis*, therefore clearly not shepherds or civilians.
11. *Nihil—contra*, 'they make no reply.' Historic inf.
14. *Abitum*, 'outlet,' 'egress.' *Hinc atque hinc*, 'on every side.' *Divortia*, 'crossways.'
16. *Horrida*, 'wild;' '*densi*,' 'tangled.'
17. *Rara*, 'here and there.' The paths were so overgrown that the track was hard to find. *Calles*, properly 'cattle paths;' here apparently 'openings,' and *semita*, 'the path to take.'
18. *Onerosa*, 'cumbering.'
19. *Regione*, 'the direction of the paths.' Abl. of reference. What is the original meaning of *regio?*
20. *Imprudens*, 'forgetful of Euryalus,' 'in thoughtless haste.'
21. What the *Albani loci* were is not known.
22. *Alta*, 'stately,' as became a king.
25. *Perplexum*, running in and out like threads, intertwining. *Revolvens*, 'threading again.'
27. *Silentibus*. He was far from Euryalus and every one. Anon he hears the distant horsemen.
28. *Signa*, 'the tread.'
29. *In medio—i.e., est*, 'a moment's space, and . . .'
32. *Oppressum*, 'trapped.'
— *Plurima*. Acc. cognate, *conantem* (struggling) *plurima conamina.*
36. Nisus hoped to scare the band by shooting down their leaders.
— *Ocius*, 'quick as thought.' *Adducto lacerto*, bracing up the arm as a man does to throw a javelin.
37. *Altam*, 'on high.'
38. *Labore*, 'distress.'
39. *Astrorum decus*. Horace calls Maecenas *equitum decus.*
41. *Qua*, acc. plur. of *quis*, indef. 'if at all.'
43. *Rege*. What is the original meaning of *rege?*
44. *Toto connixus corpore*, 'with all his gathered strength.'
45. Notice the pause after the word *conicit.*
46. *Adversi*. His back was turned towards Nisus: the *hastile* smote him *full* in the back.
47. *Ligno*, 'shaft.'
48. *Volvitur*, 'he rolls.'

50. *Hoc*, because he saw the effect it produced. *Hoc* is abl.
51. *Summa auris*, 'tip of the ear.'
55. *Auctorem teli*, 'the hand that hurled the dart.' *Quo*, adv.=*in quem.*
56. *Tamen*, although I cannot find the right man.
59. *Conclamat.* As in line 9, the prep. *cum* intensifies the verb, 'cries aloud.'
61. *Me*, understand *pete, feri*, or some similar imperative. The want of construction arises from the excited language.
62. *Mea fraus omnis*, 'I did all the harm.' Cf. 'sine fraude victor,' 'victorious without loss.'
— *Iste*=that of yours=here 'your prisoner.'
63. *Conscia*, 'who saw the deed.'
68. *Recumbit*, 'sinks to rest.'
71. *Demisere.* The tense expresses rapidity. The poppies fade at once. *Lasso*, weary from the weight of the shower. Cp. Cowper, The Rose:—

> 'The plenteous moisture encumbered the flower,
> And *weigh'd down* its beautiful head.'

And—

> 'Even as a flower,
> Poppy or hyacinth, on its broken stem
> Languidly raises its encumbered head
> And turns it to the gentle evening sun,
> So feebly rose, so turned, that boy his face.'—Milman.

73. *Moror.* We spend time on a thing if it is important, our aim and object. *Nil moror aliquid*, 'I care nothing about it.'
74. *Cominus*, &c., 'close around, and would fain drive him from the prey.'
79. *Placide*, because he lay beside his friend. *Demum*, he could find no rest for his soul till he did so.
80. *Ambo*, 'O happy pair.'
81. *Memori aevo—i.e.*, from the memory of future ages.
83. *Pater Romanus*=Juppiter Capitolinus, 'Rome's immortal sire.'
87. *Primis*=proceribus—principibus.
88. *Ipsa.* They were not satisfied with weeping: they must see the very bodies.

90. *Caede*=cruore. *Plenos sp. sang. rivos.*

95. 'While the sun streams down, and opes the world to view.'

98. *Rumoribus,* 'talk' about the horrors of the night.

101. *Euryali et Nisi*, gen. after *capita.*

105. *Movebant—i.e.*, the Rutuli were coming up with the heads on the spears.

106. *Nota nimis,* 'known all too well.'

108. *Nuntia Fama,* 'Fame speeds with the news.'

110. *Excussae*, verb.

113. *Non illa memor*, 'unmindful she.' The pronoun is used to draw attention specially on the mother.

115. *Hunc ego te.* 'So do I see thee here, my son?' 'Is this my son I see?'

116. *Requies*, 'solace.'

118. *Copia,* 'chance,' 'opportunity.'

120. *Funera produxi.* The MSS. all read *funera,* 'tua funera' being in apposition to the sentence. Most modern editors read *funere,* and take *tua* with *mater,* 'nor laid thy head in the grave.'

121. *Pressi*, 'closed.' Cp.

> 'By foreign hands thy dying eyes were closed,
> By foreign hands thy decent limbs composed.'—Pope.

123. *Anilis curas,* 'the troubles of age.'

125. *Hoc,* 'is that all that comes home' (thou bringest home) 'to me of thee?'

127. *Pietas,* 'feeling for a mother's love.'

131. *Vitam,* 'the thread of life.'

132. *Concussi—i.e.*, sunt.

133. *It*, 'spreads.'

— *Torpent,* 'benumbed and broken is their strength for war.'

134. *Incendentem luctus,* 'fanning the flame of grief.' *Luctus*, acc. plur.

136. *Inter manus esse,* a common phrase for a fainting person.

XXVIII.—MEZENTIUS ETRUSCUS.

Mezentius the Etruscan, '*Contemptor divom*,' as Vergil elsewhere describes him, proposes to join battle at the bidding of Juppiter. From very hatred of this warrior many of the Tuscan cities had joined the side of Aeneas, but Mezentius holds all his enemies at bay like a fierce wild boar which the hunters dare not approach.

1. *Ille*, cf. xxx. 11—that fierce wild boar which we all can picture.
2. *Vesulus*, a mountain in Liguria, in the north of Italy, from which the Po takes its rise.
3. *Laurentia palus*, so called from Laurentum in Latium.
— *Multosque*. The boar which you may find in the Ligurian hills and in the Laurentian marsh. Both places shelter similar monsters. For 'and' we should more naturally say 'or.' *De montibus altis* applies to the Vesulian boar; *silva pastus harundinea*, to the Laurentian.
— *Silva harundinea:* he had become fat and dangerous on the food.
4. *Retia*. Nets were used in hunting very frequently, shutting in a space into which the animal was driven.
5. *Substitit:* he has come to a stand-still, finding that he can go no further, owing to the nets that impede the way.
— *Armos*, acc. of limitation.
— Anger cannot rise for fear.
8. *Iustae irae*, a just object of wrath. *Quibus*, the Etrurians, who had disowned him for his tyranny, and allied themselves with Aeneas.
9. *Animus*, courage.
11. *Cunctatur*, 'starts and stops.'
11, 12. Language applicable to the boar is applied to Mezentius directly, and no longer in a simile, to describe the ferocity of his character and appearance.
12. *Tergo*, the shield of bull's hide.
13. *Corythi* or *Cortona*, one of the twelve ancient cities of Etruria.
14. *Graius homo*. He was one of the Greek colonists, being one of the followers of Evander. He had left his promised bride behind, and was wearing a cloak which she had woven for him.

The position of '*profugus*' suggests that the marriage he coveted was in some way the cause of his leaving home.

15. *Longe.* Mezentius sees him in the distance, owing to his bright array.

— *Miscentem media agmina.* This means that he was spreading confusion and death in the very thick of the fight.

16. *Purpureum pennis=purpureis pennis:* cf. cornibus ingens. *Pennis*, the crest of the helmet.

17. *Stabula*=the forest: *stabula alta ferarum.*

18. He cannot rest for the madness of hunger. *Vesanus=male sanus.*

19. *Surgentem in cornua*, 'with lofty antlers.' *In cornua*=so that his horns are high. Cf. *irasci in cornua*, so that he may use his horns.

20. *Immane*, neut. adj. used adverbially. See p. 109, l. 5.

21. *Improba*, 'gluttonous,' 'insatiate.'

XXIX.—TARCHON.

In the great battle against the Latins, Camilla the beauteous warrior-maid, with her attendants Larina, Tulla, Tarpeia, hew their way,

'In danger unappalled, and pleased with blood,'

through the ranks of Trojans and Rutuli. Then Jove fires Tarchon

'with disdain,
And sends him to redeem the abandoned plain.'

He seizes the first warrior he falls in with (Venulus was his name), drags him from his horse, and throws him across his own saddle-bow, struggling fiercely for his life. Vergil compares his struggles to those of a serpent which an eagle has seized and is carrying through the air.

1. *Moriturus et ipse*, doomed as so many before him.
4. *Multa vi concitus*, 'wildly spurring.'
5. *Tollitur*, 'rises,' middle voice. *Cuncti*, 'with one consent.'
6. *Aequore*, 'o'er the level plain.'

8. *Rimatur.* He looks for a *rima* or chink exposed in the corselet of Venulus to plant his stroke. *Ferrum* = the spear-head.
9. *Ille* = Venulus.
10. *Dextrum—i.e.,* Tarchonis. *Sustinet,* keeps it up and away from his throat.
— *Exit,* 'eludes his violence by strength of hand.' Cf. Aen. v. 438, *tela oculis vigilantibus exit.*
11. *Alte volans,* 'aloft in her flight.'
12. *Implicuit pedes,* cp. 'has closed her feet upon him.'
15. *Arduus insurgens,* gets its head up to strike and hisses.

'Darts his hissing jaws on high.'—Conington.

— *Haud minus,* just as though the snake were not struggling at all.

XXX.—INGLORIUS CAMILLAE INTERFECTOR.

Camilla receives her death-blow from the spear of Aruns, who, after stealthily following her, at last gets an opportunity. Frightened at his own success, Aruns steals away like a wolf that makes off to the mountains after killing a shepherd or bullock.

2. All caught sight of the missile save unheeding Camilla.
3. *Ipsa,* she herself as opposed to her countrymen.
— *Aurae,* the wind or whizz of the weapon.
4. *Memor,* 'heeding,' or 'conscious of.'
— *Ab aethere.* It is described as coming from the air, because the hand that hurled it was unseen.
6. *Alte acta,* 'driven deeply in.'
8. He was more startled by his own success than they were at the calamity. Nothing could have induced him to face her again or expose himself to her vengeance.
11. *Ille,* see note on xxviii. 1.
— *Sequantur.* The subjunctive with *prius quam* implies purpose: it was his object to get away before the avengers are upon him. As a rule, *prius quam* and *ante quam* take the perf. indic.

12. *Abdidit.* The tense expresses the instantaneousness of his flight: he is off at once.
14. *Remulcens.* He loses all the stiffness and defiance of his tail, and lets it droop between his legs.

> 'And conscious of his guilt unseen,
> Claps his lithe tail his legs between,
> And dives in forest deep.'—Conington.

17. *Contentusque fuga.* He is only too glad to get away in safety without acknowledging the deed.
18. *Manu.* She tries herself to take out the weapon.
19. *Stat,* 'is fixed.'
— *Ad,* 'as deep as,'=*usque ad.*
21. *Quondam* with *purpureus,* 'once bright.'

XXXI.—LAODAMIA TO PROTESILAUS.

Protesilaus was born at Phylace, in Thessaly, and led a Thessalian contingent to fight against Troy. He was the first to leap from the great ships, and fulfilled the oracle that whoever of the invaders first touched the Trojan shore should fall. He is mentioned in Homer's catalogue of ships :

> 'To these the youth of Phylace succeed,
> Itona, famous for her fleecy breed.
> . . . . . .
> These owned as chief Protesilas the brave,
> Who now lay silent in the gloomy grave ;
> The first who boldly touched the Trojan shore,
> And dyed a Phrygian lance with Grecian gore,
> Here lies far distant from his native plain ;
> Unfinished his proud palaces remain,
> And his sad consort beats her breast in vain.'

The sad consort was Laodamia, daughter of Acastus. At his death, in her intense grief she prayed so earnestly to be allowed to see her husband for a few hours, that Juppiter granted her request. When he

died the second time, she died with him, and became for poets, from Vergil to Wordsworth, the type of those 'who deeply love.'

1. The Romans began their letters thus: Cicero Attico S.—*i.e.*, salutem (dicit), 'sends greeting.' In formal letters *multam* or *plurimam* was added. The thing longed for may, after *opto*, be put in the acc., acc. and inf., simple inf., or *ut* and *subj.*
2. A beautiful rhythm : cf. *Icarus Icariis nomina fecit aquis.*
3. *Aulis.* The Greek fleet was unable to leave *Aulis* in Boeotia, owing to contrary winds, until Agamemnon sacrificed his daughter Iphigenia to Artemis.
4. *Fugeres,* a natural exaggeration of affection. He did not *flee* from her.
5. *Vestris.* Notice the plur., 'of your crew.' Observe also the difference between Lat. and Eng. idiom in *debebam facere* and 'I ought to *have* done it.'
6. *Utile,* because she would have used the interval in a prolonged farewell.

— Notice not '*fuisset*' but '*erat*' = 'that truly was a time.'

7. *Dedissem*—*i.e.*, *si aquae saeviisent.*
9. *Qui*=talis ut. *Non ego,* sc. *cuperem.*
13. *Mandantis*—*i.e.*, mei. In the hurry she had no time to complete her *mandata,* 'final charge.'
15. *Abrepta*—*i.e.*, filled and bore away—'hurried away the bellying sail.' For the participle and verb, cf. Vergil, Aen. xi. 205, *avectaque partim Finitimos tollunt in agros*—*i.e.*, tollunt atque avehunt.
16. *Longe,* out at sea. Boreas is not the wind that carried the Greeks to Troy, but which brought Protesilaus to join the fleet at Aulis.
17. *Virum*—*i.e.*, husband.
18. *Tuos.* He was gazing lovingly at her.
22. *Quod spectarem.* The ship had become too indistinct to be seen any longer. 'Nothing for me to gaze upon,' 'nothing to see.'
23. *Lux.* She fainted and fell prone. The darkness of a swoon (tenebrae oboriuntur) fell on her. See viii. 91, 92. *Dicor.* ''Tis said that I . . .'
26. *Refecit,* 'brought me round,' 'brought me to life.'
27. *Officium pium,* 'an act of affection.'
28. *Indignor.* She resented her return to consciousness.

29. The final *i* in the 3d pers. perf. of words like rediit, periit, is occasionally lengthened in poetry. Cf. Cephalus and Procris, l. 23, and note.
30. *Legitimus*, 'a wife's true love.'
31. *Praebere—i.e.*, to the tire-woman (ornatrix). Hair-pins (*acus*) and curling-irons (*ferrum* et ignis) were employed in dressing a lady's hair (*dirigere capillos*). It was a tiresome, even painful process. '*Capiti, ferrea, parce tuo*,' says Ovid to a lady.
32. *Auratus*, epithet of *vestis*, *sinus*, *amictus*. Apparently ornamented with gold pins or brooches.
33. Ut (eae) quas . . . creditur, eunt, sic (ego) eo.
— *Bicorniger*. Bacchus was represented as a beautiful youth, with small horns on his head, clad in a fawn-skin, with buskins on his feet and a *thyrsus* or ivy-bound wand in his hand, the touch of which inspired the Bacchae, his attendants, with frenzy. (Femineos thyrso concitat ille choros.)
37. *Scilicet*, ironical. 'Should I, forsooth . . . ?'
39. *Comas*, acc. of respect. 'Should I have my hair dressed?'
41. *Qua possum*, 'as far as I can' (*imitari*). *Imitata* (esse), infinitive. Ego dicar imitata esse—'It shall be said I . . .'
43. *Dyspari*, voc. from Greek Δύσπαρις, 'Paris of evil omen.' Compare Δυσελένη. *Priamide*, voc. from Priamides (Greek form). Sometimes Bacchus assumed the phantom form of a bull. So in the Bacchae, 920, 921:—

> καὶ ταῦρος ἡμῖν πρόσθεν ἡγεῖσθαι δοκεῖς
> καὶ σῷ κέρατα κρατὶ προσπεφυκέναι.

— *Damno*, abl. of attendant circumstance. *Commodo* is used in exactly the opposite sense, as *quod commodo rei publicae facere possis—i.e.*, 'to the advantage of.' Here, 'beauteous to the cost (or ruin) of thy people.' Is *damno* an abl. of the price or penalty? Cf. impendio.
44. *Sis*, expressing a wish. *Tam* goes with *iners*.
45. *Taenariae*. Taenarus, promontory of Laconia. Cp. p. 112, note 4. *Taenaria marita*, Helena, wife of Menelaus, whom Paris ran away with.
47. *Rapta—i.e.*, *marita*. *Multa*. Many would have to weep for the soldiers slain in the siege of Troy. Cp. p. 100, l. 40, note.

50. *Reduci.* Juppiter Redux, the god to whom the survivors owed their return, and in whose temple they would offer their arms as a votive offering for their safety. Redux is used both actively and passively—bringing back, or brought back.
51. *Subiit—i.e.*, *animo* or *mihi.* See note on viii. 1. *Ire*, 'flow.'
55. She is sure Paris would not have stolen Helen if he had not felt that he could hold his own against all comers.
— *Ausurus erat.* This use of the indicative should be compared with the use of *debui* and *debebam*, as also of other words signifying 'ability,' 'duty,' 'necessity,' in the apodosis, when there is the subj. mood in protasis. This use is especially common with past tenses of periphrastic future. See Kennedy, Public School Grammar, s. 214.
58. *Ferret.* After *qui* consecutive, 'so as to display . . .' *Corpus*, 'person.'
60. *Quotus*, 'what in number,' frequently means 'how small' or 'little;' as *pars quota*, 'how small a part'=quemque principem minima pars regni sui sequitur.
61. *His—i.e.*, his power and splendour. Helen was daughter of Leda, and sister of the twins Castor and Pollux.
63. *Nescio quem*, 'some.'
66. *Nomen—i.e.*, Hectoris.
67. *Vitaris*=vitaveris, fut. perf.
68. *Hectoräs*, Greek noun, acc. plur.
71. *Sub*, 'under the might of.'
72. *Te quoque*=May *you* anyway be unwounded when it falls.
74. *Viro.* He has to get his wife back.
75. *Vivere*—ut vivas, utque possis . . .
78. If he dies, I shall die too.
84. 'May the stumble signify nothing more than that the gods deprecated your leaving the threshold, and therefore will bring you safe home.' But she has her fears. It was a matter of much moment to put happy interpretations on omens.
86. *Eat.* Understand *ut.*
87. See introduction to this piece.
90. *Ne.* Cp. Faxo ne quid juvet vox ista veto, hiv. So *ne* is used after *prohibere.* It would be good Latin to say—*Di prohibeant*, or *faciant ne hoc fiat.* More rare—*Di prohibeant ut hoc fiat.*

92. *Verset*, 'plough.' *Fatigatas*, weary of bearing the weight of so many ships.
94. *Remis velisque* (*navigare*), proverbial for sailing as fast as possible.
98. *Excutior*, middle voice.
103. *Hoc*. Another thought distresses her: the gods are against the expedition.
105. *Velit*. Anxious as men are to return home, they do not start if the winds are contrary.
107. Neptune and Apollo (sea and clime) helped Laomedon to build the walls of Troy.
110. *Mora*. The delay is not due to accident: Neptune causes it. Why *ista*, not illa?
111. *Adultera*. Helen is not worth the sacrifice.
112. *Inachiae*=Argivae. *Inachus*, mythical king of Argos.
113. *Sed quid ago?* Soldiers were recalled when they were being defeated. *Revocare* was of bad omen when applied to soldiers.
116. *Mei, tui, sui, nostri, vestri*, are used objectively: si tibi cura mei=si tu me curas, 'if you have a care for me.'

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